

The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

FEBRUARY 27, 1918

PRICE TEN CENTS



THE NATIONAL THEATRICAL WEEKLY

THE SWEETEST, PUREST, PRETTIEST AND MOST PERFECT HEART STORY SONG OF THE SEASON

“WHAT A WONDERFUL DREAM IT WOULD BE”

WORDS AND MUSIC BY CHAS. K. HARRIS

A WONDERFUL MELODY, A WONDERFUL LYRIC AND A WONDERFUL ARRANGEMENT
THIS IS YOUR COPY OF BOTH WORDS AND MUSIC. ORCHESTRATIONS SENT IN ANY KEY DESIRED

What A Wonderful Dream It Would Be.

Words and Music by
CHAS. K. HARRIS.

Andante moderato.

With their bright smil-ing fac-es no
lad-die boys came sail-ing home,
With scars and no trace of dark wea-ry nights spent a lone,
What a
With their mothers have blessed them, Have won-der-ful dream it would be.
If the moth-ers could
While their mothers have the bat-tle Where live just to see Their boys safe at home sleep-ing, No heart aches or
While she reads of the bat-tle Where
Now in Press
“YOU LOOK LIKE AN ANGEL” (But There’s Devil in You)
And
“WAR TIME BLUES”

“HAPPINESS”
Ex-ry home in the na-tion, no mat-ter what sta-tion, Some
Cross the seas men are slay-ing, back home moth-ers pray-ing.
The

“WILL YOU BE TRUE?”
“IS THERE A LETTER FOR ME?”

“WHEN THE CHERRY TREES ARE BLOOM-ING IN JAPAN”
brave boy has ans-wered the call
good an-gels guard her brave boy
While their mothers have the bat-tle Where

“I MISS THE OLD FOLKS NOW,”
“SWEETNESS, HONEY SUCKLE OF MINE”

And the Song Eternal
“BREAK THE NEWS TO MOTHER”
Now in Press
“YOU LOOK LIKE AN ANGEL” (But There’s Devil in You)

Chorus.
What a won-der-ful dream it would be If our
weep-ing What a won-der-ful dream. What a dream.

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ORDER RE-SALE OF CENTURY CHATTELS

SHUBERTS CUTBID K. & E.

The fight between the Shuberts and Klaw and Erlanger has extended to the purchase of the properties of "Miss 1917" and "The Century Girl," and has become so embittered that the sale held last week has been called off and a new one will be held next Monday, when all of the properties will again go under the hammer, by order of the United States District Court.

This order was issued by Judge Mayer on Monday, following an exciting scene last week, when Lee Shubert and Sam Harrison, the latter representing K. and E., tried to outbid each other in their efforts to secure the properties in question.

The receivers of the Century Amusement Corporation, Andrew T. Sullivan and Fred G. Latham, had advertised a "continuation" sale of the two defunct Century shows' effects, for Wednesday and Thursday of last week, and it was as a result of the "continuation" angle of the affair that a fine little mixup occurred.

The properties were stored in two warehouses, one lot in the Columbia Storage Rooms, at 149 Columbus Avenue, and the other in France's Warehouse, at 506 West Thirty-eighth Street. Promptly at 10:30 o'clock on Wednesday Charles Shongood, the official auctioneer of the receivers, started the sale at the Columbia Storage Rooms. Sam Harrison opened up the proceedings by submitting a written bid of \$15,000 for all of the properties of the two shows.

Harrison supplemented his initial bid by another of \$13,000 for any other properties the Century Amusement Corporation possessed outside of those pertaining to "Miss 1917" and "The Century Girl." Just as the auctioneer finished reading Harrison's bids, Lee Shubert arrived on the scene, and things began to happen, with a vengeance.

Shubert got down to business right away and bettered Harrison's \$15,000 bid by \$500. Harrison came back with a raise of \$250, but stopped when Shubert announced that he would give \$16,000. Shubert immediately, thereupon, tendered a check for \$4,000 to bind the bargain, this being the legal one-fourth required in all auction transactions.

The auctioneer then asked for bids on the second lot, which Harrison had just previously bid up to \$13,000. Shubert, determined to get everything in sight, topped Harrison's offer with a \$500 tilt, and hearing nothing further on the subject from Harrison, the auctioneer also knocked down the second lot to Shubert for \$13,500.

Then Shongood sprung a little surprise by informing the rival bidders that, inasmuch as a "continuation" sale had been advertised, another sale would have to be held at France's Warehouse on Thursday, notwithstanding the fact that all of the properties had been disposed of.

The following morning Lee Shubert was on hand at France's at the appointed hour, and informed the auctioneer that he de-

(Continued on page 4)

ORDERS SPEAKER FROM THEATRE

WEST HOBOKEN, N. J., Feb. 25.—Greenwood A. Robinson, proprietor of a motion picture theatre at this place, refused to permit Jeremiah L. Trunka, a four-minute speaker of the West Hoboken bureau, to speak in his theatre. According to Trunka, he was first ordered out of the building and then forcibly ejected, after he requested permission to speak to the audience on the subject, "The Man of the Hour—the Shipbuilder." Robinson says he did not lay hands on Trunka, but that he did order him from the building because he entertained a personal grievance against him. On the other hand, the Four-Minute Men say that Robinson on previous occasions has refused various speakers permission to address the audiences on patriotic subjects.

ASK WOMEN NOT TO KNIT

Margaret Anglin, who has been presenting "Billedet" at the Fulton Theatre, last week had a sign displayed in the lobby of the theatre asking women patrons not to knit during the performance. This is the first time that such a request has been made in a New York theatre.

It is said that on several occasions the afternoon performances especially have been composed almost entirely of women who brought their knitting with them, and that the incessant clashing of the needles against one another in such large numbers became so loud that it disturbed not only other patrons, but the actors as well.

REVAMP "HIS LITTLE WIDOWS"

Weber and Anderson last week put "His Little Widows," which they opened here last year at the Astor into rehearsal, it being planned to send it out again under the name of "Some Little Girl." Felix Adler, Peggy Lundein and Harold Hendee have been assigned important roles.

The piece, which has a book by Rida Johnson Young, with lyrics by Lynn Carray Duncan, will have new music, and is scheduled to open at the Olympic Theatre, Chicago, March 11.

IMPOSTOR "TOUCHES" TREASURER

CINCINNATI, Ohio, Jan. 24.—The "big blonde" impostor, who is masquerading sometimes as Ned Hastings, manager of B. F. Keith's theatre here, and sometimes as his "brother Al," has turned up again. This time he visited Chicago and got \$53 from Treasurer Thomas Gaynor of the Englewood Theatre. Hastings again wishes to warn managers. He has no "Brother Al."

"THE BEAUTY SHOP" TO TRY AGAIN

"The Beauty Shop," which Herman H. Moss sent on the road earlier in the season, but closed when transportation became so bad that he could make no further progress, is to be sent out again by him to play army cantonments exclusively. Practically the same cast, with Frank Shea as leading man, will be seen in the piece, which will open at Camp Meade about the middle of next month.

SHUBERTS MAY SELL STOCK

Reports that the Shuberts may, after a year or more, combine all their numerous theatrical enterprises into one large corporation and then sell stock in it, possibly listing it on some of the exchanges, began to be heard last week, but no confirmation could be obtained. Although such a step has been taken by several motion picture companies, no legitimate producer has ever done so.

ACTORS SEEKING LABOR LAW PROTECTION

TO MAKE FIGHT AT ALBANY

An effort will be made by the Actors' Equity Association to have the Workmen's Compensation Law of New York State embrace actors in its workings, hereafter, the opportunity seemingly having presented itself in an amendment introduced in the Assembly at Albany, last week.

This amendment, which seeks to alter the law so as to have it include stage carpenters, property men, electricians, stage hands, lamp and moving picture operators, has, apparently, left the actor out of the scheme of things entirely as far as protection from injury goes.

Howard Kyle, head of the A. E. A., feels that this is highly discriminatory and took occasion, this week, to call attention to the fact that injuries to actors are all too frequent while plying their profession on the stage. Scarcely a week passes, Mr. Kyle stated, but that some member of the A. E. A. was forced to lay off because of hurts encountered through faulty stage weights, open trap doors and similar sources of slight but often painful accidents.

Just exactly what method will be pursued in order to have the actor included in the Pratt amendment has not been decided upon by Mr. Kyle. A representative of the A. E. A. as a preliminary measure, at any rate, will go to Albany in a day or so and explain why the actor should receive the same degree of protection accorded to mechanical employees of the theatre.

It is planned also to get each member of the A. E. A. who has a voting residence in the state of New York to write to the Assemblymen from his district and urge upon him the actor's claim to equal consideration.

Assemblyman Elmer Rosenberg also introduced a bill in the New York State Assembly last week that is of great interest to the theatrical profession, likewise, for what it does not contain rather than what it does. The Rosenberg bill revives the old question of whether an actor is a laborer or not, in the eyes of the law.

It states "that when an action for wages by a mechanic, artisan, miner, laborer, servant or employee is decided in favor of plaintiff he must be allowed a reasonable attorney's fee in addition to the amount recovered for such wages or other costs. In a justice's court or city court the fee must not be less than five dollars."

While the representative of the A. E. A. is at Albany this week, explaining why the actor should come in for protection under the Compensation law, he will also endeavor to have the word "actor" inserted in the Rosenberg bill.

"MAN PROPOSES" IS REHEARSING

William A. Brady last week put into rehearsal a new play by Owen Davis, called "Man Proposes," which he believes will create a stir when it reaches Broadway. Minna Gombel is the leading woman.

TREASURER SUED BY WIFE

Harvey M. Phillips who, his wife declares, is the treasurer of the Harris Theatre, was sued for a separation, alimony and counsel fees last week by Mrs. Blanch Cecilia Phillips, upon the ground that he had beaten, choked and otherwise abused her until she found it impossible to live with him any longer.

In her papers, which were filed by Harry Saks Hochheimer, her attorney, Mrs. Phillips states that she was married in 1908, and that during the ensuing three years her husband beat her, blackened her eyes and choked her upon several occasions. She asks for \$25 weekly alimony.

3,000,000 "SMILEAGE" BOOKS SOLD

Nearly 3,000,000 "smileage" books have been sold to date and the fourth million is being printed. These books contain twenty and one hundred tickets and sell for \$1 and \$5 each, respectively. Chicago is disposing of 100,000 and Illinois a like number, and reports from that state say that it will get rid of another hundred thousand. Buffalo citizens have bought 130,000 and the authorities want 70,000 additional.

Mary Pickford has guaranteed to dispose of \$1,350 worth of the books. Mary Ryan also is active in the sale of the coupons and report has it that she succeeded in selling a number to Mayor Hylan.

N. V. A. SUSPENDS WALTER ZINN

Walter Zinn was indefinitely suspended by the N. V. A. this week. Zinn, who suffered a temporary suspension a short time ago, because of some slight infraction of the rules of the clubhouse, got into an altercation with another member of the N. V. A. last Sunday evening. The dispute started, it is said, over Zinn's playing of the piano when requested to quit. His refusal brought on a lively row, which, in turn, resulted in his second suspension.

TO PRODUCE "MRS. WIGGS"

Arthur C. Aiston and William Wood will shortly put into rehearsal "Mrs. Wiggs of the Cabbage Patch," which they expect to have ready for Easter patronage, opening in Detroit, April 8; Pittsburgh, April 15, and Cleveland, April 22. The cast has not yet been selected. Mr. Wood is connected with Keith's Union Hill house.

HOLD DANCER IN \$300 BAIL

Margie Palise, a dancer, was arraigned before Magistrate Folwell in the Gates Avenue Court, Brooklyn, last Friday, charged with dancing, half clothed, at a meeting of "Our Boys' Social Club" the night before. She was held in \$300 bail for further examination.

STRAND EMPLOYEES TO DINE

Strand Theatre employees will participate in a beefsteak dinner and entertainment Saturday evening, following the Strand now, at "Beefsteak Charlie's," 216 West Fifth Street. Entertainment will be provided.

"AFTER OFFICE HOURS" STARTS

After undergoing several changes, "After Office Hours" has been sent on the road again by Arthur C. Aiston and is playing Pittsburgh this week.

KUGEL WITH WORLD FILM

Lee Kugel has taken up the publicity duties of the World Film Corporation, recently laid down by the late Leander Richardson.

K. AND E. AFTER CORT THEATRE CIRCUIT

MAY HAVE HEILIG INTEREST

Klaw and Erlanger last week started negotiations which have for their objective at least the full support if not control of the Northwestern Theatre Circuit, for several years dominated by John Cort. This fact was first revealed when it became known that Cort will next season route two out of his four companies of "Flo Flo" over K. & E. time, and that "Johnny Get Your Gun" is booked into the Columbia Theatre, San Francisco.

The Klaw and Erlanger forces, however, are looking for larger game than just the booking of these shows, and the defection of Cort from the Shubert camp is but preliminary to an attempt on their part to gain the support of the Northwestern chain.

Early last Spring there was considerable trouble over this circuit when Cal. Heilig, who owned an interest in it, and Cort, went to the mat over its control. Heilig maintained that Cort was neglecting the circuit owing to his activities in the East and came to New York after organizing some opposition. Here the matter was gone into and many conferences held, at the end of which there was a readjustment in the control of the houses. Heilig and Cort, instead of retaining a half interest as formerly, diminishing their holdings to a one-third interest each, the other being secured by the Shuberts. Heilig then returned West, and all has been peace since.

Whether or not Klaw and Erlanger have obtained the interest held by Heilig is not known, but, if it has been secured and the overtures to Cort are successful, it would place them in a position where the Shuberts would have to whistle for any bookings on that circuit.

Cort is to have four companies of "Flo Flo," out next season, the second one of which is to open at the Stamford Opera House March 9. Its tour will extend through New England, Pennsylvania and other points in the East. Louise Kelly will play the title role of Flo-Flo. The rest of the cast will include Cliff Norman, Ben Hendricks, Bert Gardner, Blanche Bellaire, Eleanor Pendleton, Marcel Rousseau, Selma Marion, McGinnis Brothers, H. W. Hartman and Lou Leathers.

The next season route is scheduled to open on K. & E. time at Baltimore on September 9th.

During the week Cohan and Harris announced that the negotiations which the Shuberts started with them in an endeavor to win them over had been turned down and that they would remain with Klaw and Erlanger. It was learned afterward that the two sides could not agree upon the amount to be paid over, as was outlined in last week's CLIPPER.

MANTELL DRAWING WELL

MEMPHIS, Tenn., Feb. 22.—Despite the fact that many persons believed Shakespearean productions would be very unpopular during the period that the United States is at war, Robert Mantell played to \$7,800 here at the Lyric Theatre last week.

The first two days of the engagement were nothing out of the ordinary, but the latter part found the house full at practically all performances.

"PRINCESS PAT" DOING WELL

NORFOLK, Va., Feb. 22.—"Princess Pat," the production put out by Seeskin and Mayer, of New York, played to \$1,410 here last night, which is considered very good for even normal times, when the country is not at war.

ELKS TO HOLD CIRCUS

The New York Lodge of Elks will have a Society Circus at their lodge rooms February 28 and March 1, in aid of the War Relief Fund.

HE REDEEMED HIMSELF, BUT—

Theatrical folk were enjoying a good laugh this week over the plight of a member of the Lambs Club, who no sooner got himself out of one difficulty than he placed himself in another.

The member in question has been having a little run of hard luck and fell behind in his dues, with the result that, after several requests for their payment were unsuccessful, the house committee found it necessary to suspend him. This action he took greatly to heart, and moaned and bewailed his fate to such an extent that other members of the organization finally made up a purse of \$200 and gave it to him, with which to wipe out the indebtedness and gain reinstatement.

Overjoyed at the turn in his fortunes, the member decided that he must celebrate the event with "just one drink," which, before he left the bar, had grown to be half a score. Then, in a condition that would have brought a blush to the cheek of William Jennings Bryan, he navigated his way, with the aid of all the electric light posts along Forty-fourth Street, into the portals of the club. Jazz-walking his way up to the desk of the treasurer, he slammed the money down on the desk of that official with a loud laugh of satisfaction.

But the effort was too much, and the next instant he toppled over on the floor, where the weight of the half-score Bronx would not allow him to rise, just as three members of the house committee entered the room. When he came out of it he found that he was again suspended, this time for conduct unbecoming a member of the Lambs.

And now he may be seen almost daily standing across the street at the Gerard Hotel, looking longingly at the club where he did his most famous "in again, out again."

DID SOME BUSINESS ANYWAY

Although Washington's Birthday was a knockout to business around the various theatrical offices last Friday, it did not prevent the starting of three crap games between Forty-second and Fifth streets that, if reports are true, did a lively business. One in a hotel just off Broadway was sufficiently so to make it necessary for several agents to eat in Childs for a week or more, while the others were in a house on Fifty-first Street, and a Broadway building occupied almost exclusively by agents.

A story was also circulated this week that an agent had succeeded in inducing a bookmaker to accept something over \$1,000 in checks for settlement of bets, and that they all came back marked "N. G."

"TOOT TOOT" COMES TO COHAN

"Toot Toot," the new Henry W. Savage musical comedy that has been doing so well in Philadelphia, will open at the George M. Cohan Theatre March 11, following the closing there of "The King."

It is reported that Klaw and Erlanger first wanted to put the piece into the Knickerbocker Theatre, but that the Savage office would not stand for it on the ground that the house is too far down town. Savage also remembered that "Pom Pom" did very well in the Cohan, and wanted his newest offering to follow in the steps of his other success.

RUSH WORK ON SELWYN THEATRE

Preparations were started by the builders Monday to rush work on the new Selwyn Theatre, which is to have its entrance on West Forty-second Street, in an effort to have it ready for "Rock-a-Bye-Baby," the musical piece which the Selwyns will put into rehearsals this week.

The piece will require about five weeks to put it into shape for presentation, and it is expected that the house can be made ready by that time.

HILL'S MOTOR SHOW READY

Hill's Hippodrome Shows, a new one-ring circus outfit, that will travel via the means of motor trucks, has everything in readiness for its opening date, which is scheduled for April 27. The Hill show will carry sixteen circus acts, and will play the smaller towns in and around New York State and New England.

WOULD COLLECT \$2.00 FEE FOR BENEFITS

STAGE WOMEN HAVE NOVEL PLAN

The Actors' Equity Association has instructed its members to exact a fee of \$2 whenever they appear at benefit or other charitable performances in future. The Actors' Fund has taken the same step, and the N. V. A., it is confidently believed, will fall in line with similar instructions.

Fees thus collected will be turned over to the Stage Women's War Relief Society, which hopes, by this arrangement, to raise \$50,000 or more with which to further its war-time activities. This calculation is based on the assumption that the war will fall in line with similar instructions.

It is pointed out by the women's society that an average of upwards of fifty benefits are held weekly throughout the United States. As upwards of twenty performers appear at each of the entertainments, it is figured the relief organization would receive a minimum of \$2,000 weekly.

The society has proposed that an actor, whether he is affiliated with an organization or not, make this stipulation a condition on which he will appear at a charitable performance.

NORWORTH AND SHANNON SPLIT

The business friendship of Norworth and Shannon, which was responsible for "Odds and Ends," is no more, the parting of the ways having come last week, when Norworth announced that, hereafter, he would transact all business of the piece.

The break has not been unexpected, many theatrical people having looked for it before, following frequent arguments that took place regarding the management of the production.

Edward F. Rush, who was associated with the production, also saw fit to move his office from the suite which he had been occupying with the others, last week, to the fourth floor of the Fitzgerald building, after returning from Florida, where he had been for his health.

The situation concerning the Norworth Theatre, regarding which the Mutual Bank has already taken some steps looking toward the protection of loans approximating \$30,000, remained the same throughout the week, lawyers representing all concerned holding almost daily conferences relative to the matter.

HAMMERSTEIN'S ASSN. ALL SET

Several weeks ago Arthur Hammerstein informed a representative of this paper that he would start a new producing manager's organization. This was shortly after the row in the U. M. P. A. between the Shubert and K. and E. factions, which resulted from a disagreement over the question of giving a matinee on the first of the Fuelless Mondays. Now Mr. Hammerstein states that he has everything all set and will get his new organization going very shortly. The membership will be confined, he declares, to managers who have no theatres of their own in which to house their attractions.

JOHN CORT AIDE WINS PRIZE

Frances Ryan, the telephone girl in the John Cort offices, took a half hour off last week and, taking her dog, "Ryan's Sonny," down to the Madison Square Garden Dog Show, ran away with the biggest blue ribbon in the show. Miss Ryan is a breeder of dogs, the quality of which is attested by the big blue ribbon that now hangs over her switchboard.

RAISE MONUMENT FOR CASTLE

FORT WORTH, Texas, Feb. 24.—A subscription list has been started by I. K. Friedman, a local business man, for a fund which will be used in erecting a monument to Capt. Vernon Castle, the dancer and aviator, who died in saving the life of an aviation cadet, near here.

ORDER CENTURY RE-SALE

(Continued from page 3)

sired to register a protest against any further auctioning. Shubert based his complaint on the ground that he had bought the goods to be offered for sale the day before and, as a consequence, considered that the auctioneer was overstepping his authority in holding another sale.

The attorney for the receivers, Bernard Gordon, stepped in at this juncture and demanded that Shongood, the auctioneer, continue with the sale as per schedule. The auctioneer, after listening to Shubert's plea and Gordon's objection, decided to go ahead and accept bids, and leave the final adjustment of the argument to the United States District Court.

Harrison, who stood by a silent observer, got into action quickly enough, when bids were called for. Matters see-sawed back and forth for a while, with honors even between Harrison and Shubert, until \$30,000 was reached. E. Romaine Simmons, who now took the floor to act for the Shuberts, speedily put an end to any further bidding on the part of Harrison by raising the ante \$1,000 at one fell swoop. The auctioneer then demanded the customary twenty-five per cent binder from Simmons, and another difficulty arose. Simmons flatly refused to pay the \$7,750, claiming that this was unnecessary because of the \$4,000 the Shuberts already had deposited with the auctioneer to clinch the sale the previous day at the Columbia Warerooms.

Shubert declared that he would rest on his laurels now, and present his case to the court to ascertain his rights in the matter. Harrison, seeing what he deemed a fair opening, decided to take advantage of it, and now came to the fore with an offer to turn a check for \$7,500 over to Shongood, this being the regulation one-quarter amount necessitated by the K. and E. representative's bid of \$30,000.

Later in the day Lee Shubert again put in an objection to any further auctioning off of the stuff at the Century Theatre, this being the second lot referred to above. He was again overruled, however, and the goods were once more put up for bids.

The finish of the discussion over the goods in the Century Theatre, not included in the first lot, was a disappointment to both of the contending theatrical factions. Morris Gest securing a large collection of lamps, draperies, curtains, stage properties, etc., by bidding them in for \$2,500.

Immediately following this, however, another diversion occurred, one of the receivers this time being the person to kick. According to the receiver, the auctioneer had been doing it all wrong in selling the stuff in bulk, and must now proceed to place everything on sale again in single lots, if matters were to be conducted on a proper legal plane.

The auctioneer, according to the request for a single lot sale—as per the desire of the objecting receiver—discovered, however, after he had finished, that the total amount of the bids received only reached \$2,499.97. As Shubert had previously bid \$2,500, this left a balance in his favor of just exactly three cents. The receivers went up in the air at this unlooked for complication, and one of them moved that the auctioneer start all over again.

More debate followed the three-cent discussion, but it was finally decided to quit any further attempts to straighten out affairs until a Federal judge had been consulted, and explained just how all of the warring bidders now stood. The case came up before Judge Mayer in the United States District Court on Monday, with the Shuberts and Harrison both represented by counsel. Judge Mayer decided that, notwithstanding all that had taken place at the two sales, with respect to the bids of both Harrison and Lee Shubert, a new sale must be held next Monday.

All previous sales Judge Mayer held to be invalid, regardless of any of the circumstances attending the bidding. Basing his decision on the ground that the bids for the Century property, which is estimated to be worth around \$200,000, were inadequate, the judge therefore issued the order that another sale be held, and it will take place Monday before the same auctioneer.

FRIENDS JOIN IN GIVING BIG DINNER TO WILLIAM FOX

All Branches of Amusement World Represented as Well as Clergy, Judiciary and Other Professions—
Brilliant Speakers Praise Guest

The esteem in which William Fox, theatre owner and producer, is held by his friends in and out of the profession, was attested at a testimonial dinner given in his honor in the grand ballroom of the Hotel Astor Sunday evening.

The occasion was in token of appreciation of Mr. Fox's activities in the recent membership drive for the Federation for the Support of Jewish Philanthropic Societies and also a tribute to his efforts in the theatrical world. A compliment was paid to the principal guest of the evening for his part in the promotion of litigation that brought about dissolution of the so-called moving picture patents trust, which dissolution it was contended was in great measure responsible for the phenomenal growth of the motion picture industry.

The ballroom was gorgeously, but tastefully decorated in the national colors, with which were intertwined flags of the Allies. Probably more than five hundred persons were seated at upward of a hundred tables.

Wilton Lackaye was toastmaster, and was in happy vein throughout. Others who spoke were Rennold Wolf, Felix M. Warburg, Justice Victor J. Dowling, Raymond Hitchcock, George M. Cohan, Joseph Johnson and William Fox.

Mr. Lackaye said that not only had Mr. Fox shown his loyalty during the recent

membership drive in behalf of the Jewish charities, but for many years has demonstrated that he was for New York, first, last and all the time.

Judge Dowling, on behalf of friends and admirers of Mr. Fox, presented the latter with a bronze tablet.

Seated on the dias with the guest of honor were William A. Brady, Pat Casey, Hon. David H. Knott, Benjamin S. Moss, Hon. Otto A. Rosalsky, Hon. Henry Morgenthau, Hon. Martin T. Manton, Lieutenant Governor Edward Schoeneck, John H. Gleason, George M. Cohan, William E. Lewis, Hon. Thomas J. Drennan, Sylvester Poli, Martin Beck, Felix W. Warburg, Wilton Lackaye, Lee Shubert, Hon. Victor J. Dowling, Jacob H. Schiff, Hon. Charles L. Craig, Rennold Wolf, Adolph Zukor, John J. Murdock, Raymond Hitchcock, Jacob Wertheim, L. Lawrence Weber, Nicholas M. Schenk and Joseph Johnson.

The dinner was given under the auspices and direction of the following committee: Edward F. Albee, Martin Beck, William E. Lewis, Arthur Brisbane, Pat Casey, George M. Cohan, Charles E. Gehring, Samuel H. Harris, Joseph Johnson, Marcus Loew, John J. Murdock, Judge Otto Rasalsky, L. Lawrence Weber, A. H. Woods and Adolph Zukor.

BERNARD AND MANN DISAPPOINT

Those theatrical persons who had expected there would be a great amount of temperamental fireworks when A. H. Woods put his new play, starring Louis Mann and Sam Bernard into rehearsal, have been greatly disappointed, it being said that not a single clash has so far occurred.

A story was being told along Broadway last week to the effect that when the first rehearsals began, the foyer of the theatre was filled with a curiosity-impressed audience, which waited for more than an hour to see something happen. At the end of that time, however, all retired in disgust, not a ripple having ruffled the even tenor of the temperamental sea.

ROCKWELL SHOW WILL WILDCAT

NORWICH, N. Y., Feb. 25.—J. C. Rockwell's Sunny South Company, has found transportation facilities so poor that he has been unable to play his route as booked. He has therefore concluded to cancel the route and "wildcat" for the remainder of the season.

SAM HARRIS GOES TO FLORIDA

Sam Harris left Monday for Palm Beach, to be gone three weeks. His departure was delayed in order that he might attend the funeral of Terry McGovern.

NANCY WINSTON

Nancy Winston, whose picture appears on the front cover of this week's issue of THE CLIPPER, is heralded as one of the most promising ingenues on the stage today.

Miss Winston was born in New York, but received her education in France and England. Her first engagement on the stage was with Madame Yorska, at the French Theatre, subsequently understudying Mabel Talliaferro in the all-star revival of "The Henrietta." Her New York debut was in the part of "Low Soong," with Walker Whiteside in "Mr. Wu."

Recently, Miss Winston has been appearing under the management of William Moore Patch in a series of plays at the Pitt Theatre, Pittsburgh, and she will soon be presented in a play especially written for her entitled "The Young One's Romance."

WOOLFOLK HAS NEW PIECE

Boyle Woolfolk, the Chicago agent and manager of tabloid attractions, has been in New York the past week completing arrangements for the presentation of a new musical comedy to be shown in Chicago early next May. He has the book for a new musical comedy written by Will M. Hough. It is understood that he will write several of the song numbers himself.

The cast is to be headed by Victor Morley, who appeared here with "Three Twins" for a two-year run, and a feminine star to be secured from the vaudeville field. The show is as yet unnamed, but it is understood it will carry a cast of twelve principals and a chorus of thirty-six.

Negotiations have been completed for the show to play one of the Klaw and Erlanger theatres in Chicago.

The opening of a musical comedy at one of the K. and E. houses in the loop district over the Summer will offer strong opposition to the usual Shubert Winter Garden productions that play at the Palace Theatre, during the heated season.

SHOWMEN TO HOLD BENEFIT

The New York branch of the Showmen's League of America, which is now comfortably settled in its new clubhouse on Sixth avenue, will put on a big benefit performance at the Hippodrome some time during May or June. Unique outdoor "ballyhoos" will be utilized to advertise the forthcoming show. One of these will consist of a spectacular stunt by Houdini and another, more than likely, will be an aeroplane flight by Ruth Law. Nothing definite has been settled with regard to what sort of a program will be presented at the Hippodrome, but there is every likelihood that the show will contain many sensational novelties.

FORD SISTERS WOULD SETTLE

The Ford Sisters, according to Henry Marshall, the actor-songwriter, have made overtures to him during the week with respect to compromising the \$1,050 judgment he was granted against them as the result of a legal action decided in his favor recently. The sister act is willing to pay Marshall \$400 and call it square, with the latter flatly refusing to listen to anything short of a settlement in full.

"FOLLIES" GIRL SUES FOR CAR

Elizabeth ("Betty") Browne, a member of "The Follies" company, has entered suit in the municipal court of New York, third district, against the Cadillac Motor Co. for \$1,250.

Through her attorney, Harry Saks Hechheimer, Miss Browne alleges that the defendant is wrongfully detaining an automobile belonging to her and which, while it was in the possession of Judge Aaron J. Levy, with whom an arrangement was made to use the car while the plaintiff, with her mother, was sojourning in California, was taken in for repairs.

Miss Browne, it seems, is unwilling to pay \$39, the cost of repairs which the defendant alleges is due it, as her agreement with Judge Levy was that he would pay for storage of and necessary repairs to the car while it was in his possession. According to Campbell, Moore and Amerman, attorneys for the Cadillac Motor Co., Judge Levy demands that the plaintiff reimburse him for storage incurred and repairs necessary to be made to the car before he obtained possession of same. Miss Browne and Judge Levy, it appears, have been unable to come to terms as to what she should repay the jurist, hence the institution of the suit.

WEBER-FIELDS READY MARCH 15

The new show that will bring Joe Weber and Lew Fields back before the public again as co-stars is expected to be ready for its try-out in Philadelphia about the second or third week of next month. Rehearsals are scheduled to begin the latter part of this week, as soon as a musical conductor has been decided upon. At present, several are being considered, among whom are Frank Stammers.

There will be no trace whatever in the new play of the old Mike and Meyer, their dialects or the chin whiskers that brought the pair fame. In the 1918 version the characters will be just Joe and Lew and, unlike the former vehicles of these stars, the new one will have a plot. No name has been selected for the piece, which is to be collaborated upon by the pair.

GADEN REORGANIZES SHOW

PHILADELPHIA, Feb. 23.—Garland Gaden, manager of "Love Forbidden," announces that Robert Edeson, who has been featured with the show, will be replaced by a prominent leading man, that the company will be reorganized, and that the play hereafter will be presented in its original form. I. N. Weber, who was Gaden's partner and company manager, has withdrawn from the enterprise.

"BILLY" SHEER MARRIES

PORT CHESTER, N. Y., Feb. 25.—William A. Sheer, one of the producers of "Oh, Look," and Mrs. Eva R. Gleason, were married here Saturday at midnight. Mr. Sheer formerly was in the motion picture business. His bride lived at the Hotel Vanderbilt, New York, and is the daughter of W. S. Rountree, of Chicago. Both had been married before, and divorced.

ROCK AND WHITE ON PERCENTAGE

Rock and White are going to play a return date the last half of this week at Proctor's Theatre, Mt. Vernon, where they are appearing on a percentage basis. Their first appearance there several weeks ago was in the order of an experiment which proved satisfactory to both the act and the management.

SOCIETY GRABS LAUDER SEATS

Society women have bought all of the boxes and the entire orchestra of the Metropolitan Opera House for the opening night's performance of Harry Lauder, April 22. The proceeds will go to the needy children of the city. The entire house has been sold for the opening.

"WHY MARRY" GOING TO COAST

It is probable that "Why Marry" will next season start on a tour that will take it to the Pacific Coast, carrying the same cast that is now appearing in it at the Astor Theatre. Whether or not a second or third company will be organized has not yet been decided upon.

LA MONT-GERARD CASE SETTLED

The Bert La Mont-Eddie Gerard case, which came up for a hearing at the N. V. A. last week, was settled in a way that leaves all parties to the disagreement satisfied. The trouble arose over the booking of an act called "Hogan's Alley," which La Mont sponsored as producer, and in which Eddie Gerard and William Haynes were the principal comedians. By agreeing to eliminate certain business, it was arranged that Gerard should continue playing the act if he so desired without using the title of "Hogan's Alley." It was also agreed that all props, scenery, etc., belonging to La Mont should be returned to him. The members of the act owing money to La Mont agreed to pay as soon as convenient. The question of Curtis, of the Moss agency, booking the act without authority from La Mont, will be dropped. As matters now stand, La Mont has relinquished his interest in the act and, if the players formally appearing in it wish to continue doing so, they may, as far as La Mont is concerned. Henry Chesterfield acted as arbitrator.

COLORADO SP'GS THEATRE SOLD

COLORADO SPRINGS, Colo., Feb. 25.—The Burns Trading Company has completed negotiations for the purchase of the Colorado Springs Opera House, and also made arrangements for transferring most of the theatrical performances to the Burns, including Pantages Vaudeville.

Fred J. Footman, manager of the Opera House for the last five years, has been appointed manager of both houses. The negotiations have been pending for some time, having been brought to a successful termination by J. H. Parker, Jr., of the Burns Trading Company, and Charles L. Tutte, owner of the Opera House, with Theodore W. Gauss acting as mediator. The deal is the largest realty sale in the business section for several years. The consideration is not given. It is not unlikely that improvements will be made on the Opera House in the near future, when the policy of the place has been definitely fixed upon. However, it is not to be kept dark.

DIXIE MINSTRELS STARTS TOUR

RICHMOND, Va., Feb. 19.—The Dixie Minstrels, C. N. Wilson, producer and manager, will start on tour next week. Company has been assembled here and for several weeks has been in rehearsal. The organization includes a score of comedians, singers, dancers and specialty artists. The principal comedians are C. N. Wilson, Nate Sharove, M. Martin and K. Gibble, all of whom will work on the ends. The interlocutor is Al Drew. Manager Wilson has arranged with the local Red Cross to divide the receipts of the opening performances, which will be given at Hopewell, near Camp Lee, where 50,000 soldiers of the National Army are now in training, February 25th.

PEARSON TO STAR BARNES

Arthur Pearson is to star T. Roy Barnes in a new musical show called "Yours Truly." Thomas J. Grey is writing the book and lyrics and Herbert Stothart the music.

The opening performance will be at Atlantic City, April 8. The show will go from there to a K. and E. house in Chicago for a run.

"EVERYWOMAN" CLEANING UP

NEW ORLEANS, Feb. 23.—Henry W. Savage's "Everywoman" is proving to be one of the best bets that producer ever had, it having picked up \$2,500 recently for two performances at Lake Charles. \$1,800 for the same at Beaumont, Texas, and totaling \$7,580 for a week in Texas and correspondingly large receipts throughout the south.

CASTLE LEFT ONLY \$10,000

Although he earned nearly three-quarters of a million dollars as a dancer, the late Captain Vernon Castle left less than \$10,000. By her late husband's will, Mrs. Castle is made sole beneficiary and executrix. She is with her mother in the Isle of Pines.

VAUDEVILLE

N. V. A. SETTLES HALF-DOZEN DISPUTES

TWO ACTS KNOWN AS "ARLEYS"

The arbitration committee, headed by Henry Chesterfield, of the N. V. A., disposed of several important cases last week, thereby saving the disputants the trouble of going to court to get equity. This part of the work done by the organization has been piling up and, while it takes time to get both parties of a dispute into town the same week, Chesterfield has been successful in keeping the cases submitted nearly up to date.

The case of Edwin Arden against the Interstate Amusement Company, on a question of contract, was settled last Friday. The case of Boothby against the Crystal Theatre was also easily disposed of.

The case brought by Herman Timberg against Yvette and Saranoff for money due was adjusted to the satisfaction of both parties. The salary question between Walter Wilson and George L. Davis, manager of an act Wilson was with, was settled and the case of Grace Elsworth against George Spink, in which a specific sum was involved, was also cleaned off the books.

The case of the Arleys, in which the two original Arleys used the name against the wishes of the others, was discussed for several days. The Arleys split up and each chose another partner, both acts retaining the name of "The Arleys." Chesterfield held that both acts, hereafter, could use the same name while appearing in vaudeville.

The case of Neville Fleeson against Maud Earle is still pending and the case of Jesson and Jesson against the Miles Theatre, Cleveland, an action to recover salary, was settled by finding in favor of the act.

REYNOLDS TO MAKE FILMS

Sidney Reynolds has decided to forsake vaudeville for good and all. He will shortly launch a new feature film producing organization. Reynolds, who is related to Wm. Fox, claims that he has several big female stars under contract.

ALBEE AIDS CHARITY

PALM BEACH, Fla., Feb. 22.—E. F. Albee, head of the United Booking Offices, was the largest subscriber to a hospital fund which is being engineered by Mrs. Hermann Oelrichs. He contributed \$1,000 in cash, the largest contribution received.

LA MONT TAKES A FALL

Bert La Mont fell on Broadway, Saturday night, and sprained his left ankle. Although confined to the house Sunday, he was able to be at his office in the Putnam building Monday.

WILL SHOW NEW ACT

Larry Smith will try out a new girl act, "One Night in June," in Perth Amboy, N. J., Thursday. Nine people, seven of whom are girls, are in the cast.

CORNELLA AND HARDY SPLIT

Tony Cornetta and Billy Hardy have dissolved the partnership previously existing between them. Hardy now is associated with Jules Bernheim.

BOOK FREEPORT HOUSE

Paul Allan and Harvey Greene are booking the American Theatre, Freeport, two days a week.

NEW ACT IS SHOWN

"Just Girls," a pretentious musical act, had its first presentation at Miner's Bronx Opera House, Sunday. Stella House, who was with Annette Kellerman when she was at Keith's Palace Theatre recently, has the leading part. Others in the act are Alma Heywood, Gertrude Bachman, Eva London, Jane Vidal, Edith Granger and Gertrude Wickham, five of whom are "violin beauties," who have only recently concluded a western tour of one year. The act is under the management of Michell Brothers. Scenery by the Bartley studios.

HANEY'S PARTNER DISAPPEARS

NEW LONDON, Conn., Feb. 25.—Felix Haney reported to the police of this city to-day that his vaudeville partner had disappeared and at last reports had not been located. Haney, who has been appearing in an act called "Who's the Man?" was booked to play in a local theatre, and when he reported at the house his woman partner had vanished. It was said that she was last seen entering a drug store with a lieutenant. The police searched all over this city, but failed to get any further trace of her.

BAGGAGE MISSING; ACT QUILTS

"The Four Slickers," with Nick Cope land in the lead, closed an engagement at Bristol, Conn., last week. The baggage of the troupe did not show up in time for the opening performance, and the company was compelled to go on in street clothes and without scenery and props.

TOBY CLAUDE HAS NEW ACT

Toby Claude has written a new act which she is breaking in. Miss Claude formerly appeared in a revue, in which she was assisted by William Smythe and a company of five. She will be at Fox's Audubon Theatre the last half of this week.

DORE HAS NEW ACT

Robert Dore, assisted by A. Ricci, pianist, will show a new act at Proctor's Twenty-third Street Theatre next Monday. Dore has been working the act up in Canada during the past three months.

CHOOS HAS NEW ACT

"Oh, That Melody" is the name of a pretentious musical act prepared for George Choos, which had its premiere out of town last week. Fifteen people are in the cast.

EDDIE ROWLEY EXEMPTED

Eddie Rowley, of the dancing act of Rowley and Young, was examined last week by the Providence, R. I., draft board and, on account of physical disability, was exempted.

BREAK IN NEW ACT

Baraban and Groh are breaking in a new act at Proctor's Fifty-eighth Street Theatre this week, and will show it to big time audiences at the Alhambra Theatre next week.

HART HAS "SUPPRESSED DESIRES"

Joseph Hart has acquired from the Washington Square Players the production rights to "Suppressed Desires," and will present it in vaudeville, with a special cast.

GRACIE EMMETT HAS NEW SKIT

Gracie Emmett has a new vaudeville sketch in which she makes an out-of-town opening to-morrow. She will be assisted by Ed. Fitzgerald and Bess Sankey.

HAYES BREAKS ANKLE

Max E. Hayes, the agent, was away from his office last week, due to a broken ankle. His work at the office is in charge of Fay Aarons.

ACTS CHANGE IN NEARLY ALL HOUSES

SUNDAY LAW INTERFERES

The new crusade concerning vaudeville acts on Sunday has compelled the managers to switch their bills about and eliminate all acts which the police might consider not absolutely within the letter of the law. The bill at the Palace Theatre as a consequence ran minus the services of Page, Hack and Mack and the Nat Nazarro turn last Sunday, with Lew Dockstaider taking a place in the bill. Sam Williams, of Elinore and Williams, at the Palace, went to a doctor to have his throat treated Sunday afternoon and the vocal chords became affected. This act was also out of the bill as a result, with the Three Dooleys replacing it.

The Taylor Trio, wire act, was out of the bill at the Alhambra on Sunday, and Harry Burtain, with a monologue, replaced it. Dooley and Sales left the Alhambra bill on Thursday and were replaced by Rooney and Bent.

Prosper and Maret were out of the bill at the Royal Theatre with their acrobatic act on Sunday and were replaced by Rooney and Bent, who were also appearing at the Alhambra Theatre.

On account of the injury to Sam Williams' throat the act of Elinore and Williams was out of the Riverside Theatre bill and its place was taken by Rooney and Bent for the week.

Hurling's Seals and the Three Sports were out of the bill at the American Theatre last Sunday.

Janis and West were out of the bill at the Fifth Avenue Theatre last Sunday on account of a sprained ankle suffered by Janis. No one replaced the act.

Materita and Arena could not appear with their acrobatic act at the Jefferson Theatre and were replaced by Murphy and Broderick last Sunday, while the Four Milo Girls were also out of the bill at the same theatre on the same day and were replaced by Art Smith.

"WEAKER ONE" BREAKS IN

"The Weaker One," the playlet written by Mrs. Louis De Foe, is breaking in at Mt. Vernon the first half of this week and then goes to the Prospect Theatre, Brooklyn, before coming to the Palace Theatre next week.

FLATBUSH DROPS ENUNCIATORS

The Flatbush, the Brooklyn Moss house, has discarded the mechanical enunciators used for some time past for the purpose of designating the acts as they appear on the stage. Cards are now used instead.

GOTTLIEB GOES WEST

George Gottlieb, booking manager of the Palace Theatre and several of the Orpheum theatres in the West, left for a tour over the circuit last Tuesday. It is expected he will be away for about two weeks.

YATES AND REED JOIN

Francis Yates and Gus Reed have formed a partnership and will make their appearance on the Orpheum Circuit about the Middle of March in a new comedy skit entitled "Double Crossing."

NEW VENTRILLOQUIAL ACT SEEN

Dave Rafael presented a new ventriloquial act, "A Man on Broadway," written and produced by himself, with special scenery, at the Lincoln Theatre, Union Hill, N. J., last week.

STAGE SHOW FOR SOLDIERS

Al. Leichter and Billy Roach staged a benefit performance for those of Uncle Sam's enlisted men belonging to the battleship Seattle last week. The entertainment took place on the vessel, at anchor in New York harbor. Among the evening's numbers were several boxing exhibitions, in which "Kid" Lewis, "Corona Kid," "Kid" Mace and other exponents of the ring participated. Other features were a moving picturization of the late Les Darcy in training in Australia and a three-reel thriller depicting the "go" between Fulton and Flynn at Brighton Beach. Leichter will continue the putting on of Sunday performances for soldiers and sailors in the Forty-fourth Street Theatre.

HOFFMAN TO JOIN CIRCUS

Gertrude Hoffman will hit the sawdust trail this Spring, according to a statement made public by her in Spokane last week. The vaudeville star, who is now appearing on the Orpheum Circuit, declares that she will not only put on a big ballet for Ringling Brothers Show but will do some sort of an arena act as a "single" in addition. As she is an accomplished horse woman it is within the bounds of possibility that she may be seen in an equestrian act.

CAMP QUARTETTE HERE

Arrangements have been made for the appearance at the Mount Morris Theatre, on Fifth Avenue, Thursday, February 28, of the Camp Upton Quartette, assisted by Max Burkhardt. It is said that this will mark the first metropolitan appearance of this military quartette. Negotiations are pending between the B. F. Keith interests and the Camp Upton songsters, with the view of having the quartette play the Keith circuit.

TWO NEW ACTS READY

"Three Minute Romeo" and "The Actress and the Peddler" are the titles of two acts just turned out by Smith and Anton, managers and promoters. "Three Minute Romeo" is a farce comedy adapted for three people and was written by Ben Barnett.

"The Actress and the Peddler" is a comedy written by Irving Lee Anton. Both of the turns will be booked by U. B. O.

GERTIE CARLYLE HAS NEW ACT

Bert LaMont will present Gertie Carlyle in a new act in a week or so. The turn will contain six people and will carry a special set. It is a miniature musical comedy, with book, lyrics and all of the usual attributes of the big shows, only on a smaller scale.

RAHWAY HOUSE CHANGES POLICY

C. H. Davis, of the Pat Casey office, who has been conducting the Empire Theatre, at Rahway, N. J., as a motion picture house, last week switched in several acts of vaudeville, and may hereafter play it as a split-week house.

STAR HAS NEW ACT

Christie McDonald, star of "The Spring Maid," will shortly make her debut in vaudeville, under the direction of C. W. Bostock. Albert von 'lilzer and Neville Fleesan are writing the songs.

V. M. P. A. ADMITS G. O. H.

Having complied with all the formalities, the Grand Opera House was admitted to membership in the Vaudeville Managers' Protective Association last week. The application had been pending for several weeks.

LACKAYE RETURNING TO VAUDEVILLE

Wilton Lackaye, after an absence of two seasons, is returning to vaudeville in an act entitled "The Ferret." He opens on the Orpheum time in Chicago.

VAUDEVILLE

PALACE

The bill is a smooth running affair with no great outstanding feature.

The show was opened by Derkin's Animal Novelty, in which he introduces a group of trained dogs and monkeys in a scene called "Dogville on a Busy Day." The act has been seen here several times before, but, at this showing, was greatly speeded up by some new and catchy music.

Eddie Weber and Marion Ridnor offer a neat routine of song and dance in quite a different way. The act is programmed as "Youthful Prodigies" and certainly lives up to its billing. They open, in natty wardrobe, singing a medley, from which they go into a neat dance routine. Then Weber does a corking good eccentric dance without any musical accompaniment which went over fine. Miss Ridnor follows with a nifty song and neat little dance and then Weber does a good soft shoe dance which leads into a double dance to a Jazz. The act went over very big at the finish. The couple look great, dance well and sing splendidly. With youth as an added asset they make this a corking good act.

Lee Kohlmar and Company offered "Two Sweethearts," which started slowly but finished in good style. The story is a complicated affair where a brother makes certain sacrifices for his sister against the wishes of his fiancee. Mr. Kohlmar gives a splendid impersonation and Miss Bobby Bertrand, as the sweetheart, does splendidly.

Santly and Norton followed with their well known piano and singing novelty, which scored a hit. The act runs to comedy songs with but one ballad, written by Santly himself, being used. A character number was the hit song of the act, which went over in great shape. The act began twelve minutes but could have done more.

"On the High Seas," a spectacular novelty, is reviewed under New Acts.

After intermission, Elsa Ruegger and Company, in a new melodious offering, opened intermission. The act is reviewed under New Acts.

Bessie Clayton and her dance revue followed, with a re-arrangement of her well known specialty. Miss Clayton showed, at this performance, some new and beautiful wardrobe and a few new steps for good measure. Paisley Noon, suffering from a severe cold, was hoarse and could not sing his numbers, but recited the songs and got away with it until it came time to sing his own. He then apologized for not being able to continue and went into his regular Jazz dance. The O'Mearas and Louis Mosconi did their specialties and, at the end of the act, after several bows had been taken, Mosconi instructed the audience to keep on applauding so that Miss Clayton would make a speech.

Beatrice Herford, in her inimitable characterizations, followed the Clayton turn and did exceedingly well with the first number, telling about the trouble found in hiring help for a suburban home. Her second number consisted of a supposed dialogue a cook has with a chauffeur but this did not bring very great results in the way of laughs. However, her last number proved beyond a doubt that Miss Herford, as an entertainer, is decidedly in a class alone.

Grace La Rue followed with a routine of songs, assisted by Duane Bassett at the piano, who rendered a solo at a late hour. Miss La Rue's offering was excellently staged, and, while only five songs were scheduled, she was compelled to respond with an encore number. Her act is more fully reviewed under New Acts.

Joe Jackson closed the show with his well known cycling specialty that runs all to comedy. However, Jackson is making a mistake in not changing some of the bits he is doing, as the audience began departing fast, when it noticed that he was going to do the act he has been identified with for years. S. L. H.

VAUDEVILLE REVIEWS

(Continued on page 8)

RIVERSIDE

The Four Boises in a well put on casting act opened the show and started the bill off in fine shape. The work of the young lady was especially good and the turn finished to considerable applause.

Mack and Vincent, in a piano and singing act, have an offering which could be much improved by the rearrangement of their songs and the possible addition of one or two new numbers. Mr. Mack has a pleasing personality and put his songs over well, but more attention to his material is necessary before he can hope to successfully hold position to which his ability entitles him.

The Cameron Sisters, whose work in musical comedy stamped them as excellent dancers, do not seem to improve in their work as time goes on, at their present act with Burton Daniels at the piano lacks the class which was apparent at their first showing. Daniels plays well and the girls are attractive, but there is room for much improvement in their dances.

Mullen and Coogan in their nonsensical offering scored the comedy hit of the bill and had the audience convulsed with laughter. The feature hits of their act were the comedy songs rendered by Mullen and the dancing of Coogan.

Carter De Haven and Flora Parker were not seen to their best advantage in their new songs and dances. De Haven was suffering from a bad cold which affected his singing and ruffled his disposition as well. A mistake in the lights annoyed him so much that he gave visible evidence of having lost his temper during one of the numbers. The act is well put on and the ability of the clever couple is so much in evidence that Monday afternoon's performance is no criterion of their work.

Louise Dresser, working in one with a piano accompanist, sang a number of her old-time successes, as well as one or two new special numbers, which were well received. The "Eric Canal" song, which she rendered in the Cohan Revue, and the late Paul Dresser's "My Gal Sal," stood out exceptionally well in her repertoire and carried her over to a substantial success. A patriotic song for an encore, in which a singer with a smooth baritone voice joined in the chorus from one of the boxes, was well received. Miss Dresser has improved in voice since her last vaudeville appearance and her singing was most enjoyable.

Thompson Buchanan, who is now a lieutenant in the Army, has in "Divorce" made an excellent vaudeville adaptation of Sardou's famous comedy. Mr. Buchanan has condensed the piece into just the right length and brought out the comedy in a way that makes the little playlet very acceptable. Laura Hope Crews gave an excellent performance as the wife, and Harry Redding was good in the part of Adhemar. The piece has been rewritten several times since first presented.

Kate Elfinor and Sam Williams were out of the bill and Pat Rooney and Marion Bent substituted, and to this clever young couple went the big honors of the performance. Rooney, although still doing the old act, has introduced a number of new bits of business, much of which was extemporaneous and scored big with them. His dancing is still the big feature of the act and won him many recalls. The "Tax on the seats" joke is still kept in the act and, as Pat claims it as his own, is told with all the assurance imaginable, although it has been heard many many times before.

Rooney made a speech at the act's finish in which he stated that he has a new act in preparation which will be shown at this house at an early date.

Emil Pallenberg's trained bears, which perform on skates, bicycles, and the tight rope, closed the bill, and their well executed stunts were enjoyed greatly. W. V.

COLONIAL

Valeska Suratt headlined, and was surrounded by a good bill.

To Miss Suratt and James and Bonnie Thornton credit must be given, as the house was almost sold out at the Monday matinee. James J. Morton introduced the artists and presented some timely comedy gags and stories that hit the mark.

Hearst-Pathe opened, and was followed by Camilla's Birds. The props and feathered actors did not work well. However, the audience accepted the novelty and gave Miss Camilla a good hand at the finish. A new Poppy tree has been added to the set, and filled out the picture nicely.

Lloyd and Wells stopped the show after taking four legitimate bows. The boys are

not alone wonderful dancers but have personalities that are bound to carry them over to success wherever they appear. The act opens with the pair dressed as tramps. They then sing a song that fits the characters. After this, eccentric stepping is introduced that almost brought down the house. They then change from hoboies to dress suits and high hats, proving conclusively that they are fine looking fellows, with the right idea of a vaudeville offering. Down further on the bill, it would not be difficult to imagine that they would have been compelled to do another dance.

Wright and Dietrich interested all with a splendid singing act. Both possess good voices and deliver their wares in true showmanship style. Restricted and popular numbers were offered, concluding with two Hawaiian songs. Their drop is a novel idea, away from the conventional.

For the first time in many months a colored act appeared on the Colonial stage and, judging from the applause and laughs gathered in by Moss and Frye, many will follow. Frye, the comedian, has a way all his own in putting across droll comedy, while Moss, the straight man, is a wonder in his line. "How high is up?" and many such lines were screams. They also harmonize well and scored a hit of large proportions.

"Rubeville," a rural mélange of comedy, music and song, featuring Jere Delaney, Harry B. Watson and Reg. Merville, was heartily enjoyed. Merville's 'phoning bit was a scream. The ten men are well selected, and their talents blend well. While comedy is the big feature of the act, music plays no small part, and the songs and instrumental selections were well received.

After intermission came Joe Morris and Flossie Campbell. Their aviator drop was not in evidence. This couple deserve much credit for putting over a huge hit in this difficult position. Their material is well delivered and the comedy, singing and eccentric stepping of Morris was the signal for prolonged applause.

Valeska Suratt surprised many with her emotionalism in the comedy drama, "The Purple Poppy." Her every gesture and enunciation was close to perfection. The cast also does well with their assignments, especially Joseph Granby and William B. Turner. Miss Suratt put every ounce of strength into her work and was rewarded with eight curtains at the finish. This offering can well be described as Miss Suratt's best.

When Jim and Bonnie Thornton put in an appearance they were compelled to wait until their noisy reception subsided. The youngest of old-timers were an applause and laughing riot throughout their stay. Miss Thornton sported two new gowns, and Jim's monologue has lost none of its pep. They stopped the show.

Brenk's Statue horse closed the show. The horse is bronzed and holds the poses well. A lady also added many pleasing pictures to the offering. J. D.

ALHAMBRA

Mae Aubrey and Estelle Riche offer a singing and dancing act which opened the show and which is more fully reviewed under New Acts.

Jimmie Lucas, assisted by a pianist and an old man in the box who were unprogrammed, scores a decided hit with his wild ravings and nut stuff, which did not detract one particle from the efforts of Bert Fitzgibbon when he came later on the bill. Lucas has his act nicely routines from the very start and sings his songs with evident sincerity, leaving the moment of tension get over and then pulling a comedy quip. The act closed with a patriotic song in which the old man in the box sang a specially written chorus.

Billy Halligan and Dama Sykes open in one. Halligan sings a new song with an old melody as Miss Sykes walks on and the crossfire talk allows the audience to learn that she has some money. The curtain then ascends and shows the interior of a real estate office where Sykes gets the crowd laughing with his line of rapid fire chatter anent the valueless worth of water-covered real estate in Jamaica, a suburb of Calvary. The act went over in great style.

W. J. (Sailor) Reilly, U. S. N., and his baby grand piano had things his own sweet way with as fine a routine of song numbers and recitations as any one could wish for. Reilly, as an entertainer, is the goods, but he also possesses a good baritone voice of quality, to which is added his distinct personality. And the appeal of his material puts the act in the class of sure-fire singles.

Joseph E. Bernard and Ninita Bristow are still presenting Willard Mack's playlet entitled "Who Is She?", a comedy sketch concerning a little domestic misunderstanding, which is straightened out by the husbands, who find themselves in a position where lying out of it is the only thing to win peace. The act carries the story nicely and is well acted, bringing it down to a slow and appreciated finish.

After intermission, Van and Schenck swept everything ahead of them by storm and easily captured the honors of the second part with their splendid line of melodies. Gus Van's characterizations are getting better as time rolls along and his rendition of several of this style of song brought rounds of applause, while Joe Schenck's vocal efforts and piano playing are a refreshing delight. Schenck's rendition of a ballad is a work of art and was appreciated as such. They scored individually and as a team.

Evelyn Nesbit, assisted by Bobbie O'Neil and a special leader, was another singing act which had things going great. However, in this act, dancing is interpolated to such a degree of perfection as to make it stand out as one of the real worth-while features of the bill. Miss Nesbit is singing better and working harder than ever before and her rendition of her exclusive songs and her stepping with O'Neil to the fast music was the one best bet of the act.

Bert Fitzgibbon is assisted by his wife at the end of the act with a new song. Mrs. Fitzgibbon's voice did not seem in the best of shape, but she managed, nevertheless, to help Bert in putting over several bits of the foolishness, for which he is noted. Fitzgibbon returns from the Orpheum Circuit with many new gags, recitations, and songs and was a welcome comedy feature at this show, winning for himself an especial niche in the hall of famous nut comedians. He has gained in weight and is making a better appearance than ever before.

Bollinger and Reynolds offered a wire act in which comedy is tried for and achieved. The act closed the show in good style, holding all the folks in at quite a late hour for this Harlem playhouse.

S. L. H.

VAUDEVILLE

FIFTH AVENUE

Lamb's Manikins, in number one position, were well liked. Several of the numbers usually seen in acts of this kind were shown, but the two groups, eight in each, one of dancing girls and the other of soldiers, were out of the ordinary. The Manikins were well liked and the act was well received.

Rose and Moon, a man and woman, open with a song and go into a dance. The man then starts with a song in which he describes steps as he makes them, and follows with a capital soft shoe dance. They finish with song and dance. They are excellent dancers and make a good appearance. A hit was their reward.

Paul Nevins and Ruby Erwood, in black-face and saffron hue, respectively, presented a skit entitled "Some Bear." They start with comedy dialogue in which the woman tells her partner she is a picture star and wants to engage him to play the role of a bear, while she is an Indian Princess. After coaxing, on her part, the man agrees to play bear, for which he is to receive \$25.

A motion picture is then thrown on the screen which shows two hunters. The bear appears and they take a shot at him. The bear is then seen running away. The lights go up and the pair come on the stage arguing over the accident. A little more dialogue follows, then a semi-stuttering song by Nevins, a clog by Miss Erwood and another clog by her partner. They are good dancers. Nevins is a capable comedian and they scored a success.

Martha Hamilton and Company, a woman and two men, were seen in a skit called "Oh, You Women." It tells of a woman who has lost, through gambling, the money given her by her husband for household expenses. As a consequence, she has purchased all their furniture and clothes on the instalment plan, while running up bills with the tradesmen. The wife had the gambling place raided by the police.

The husband comes home hungry but there is nothing to eat and, while they are arguing, the instalment man strips their room of furniture and the wife is forced to confess to her gambling. The couple are then figuring how they are going to exist till next pay day, when the instalment man returns as the representative of the gambling house and pays them \$500 to have the wife be absent when the gamblers appear for trial. The skit is well written and snappy and the three characters were well acted, that of the instalment man being particularly well done.

Mabel Burke in number five position, drew much applause for her rendering of an animated song.

"A Jazz Nightmare" was presented by F. Wheeler Wadsworth and Company, and received applause. (See New Acts.)

The Three Hickey Brothers presented their act, made up of song, dancing, comedy and acrobatics, and were so well liked that they were called upon for an encore. These boys are clever, and do some capital dancing and acrobatic stuff.

Josie Heather, assisted by Bobbie Heather, with Wm. Casey, Jr., at the piano, scored the hit of the bill and took two encores. Miss Heather opened with a song and, while she made a change, Casey rendered a piano solo. After another song Miss Heather was joined by Bobbie in kilts and both did a Scotch dance. Later, Miss Heather sings a patriotic number and is again joined by Bobbie in khaki uniform. Miss Heather presents a very pleasing act. She sings six songs and, for her last encore, gave a recitation. She makes four changes of costume. Casey is a very capable pianist and Bobbie, who, by the way, is a young girl, is a good dancer.

The Pederson Brothers, Carl and Victor, closed the bill with their act on the Roman rings. They are artists in their line and deservedly won applause for their work.

E. W.

AMERICAN

The Steiner Duo, a young man and woman, in number one position, proved to be versatile performers. The girl starts with a song and is joined by her partner. They do some acrobatic work. They then work on the horizontal bars, and the girl dances. The man is a capital bar performer, both do good acrobatics and the girl is a clever dancer and full of vivacity.

Frank G. King followed with character and descriptive songs and showed himself to be a most interesting entertainer. He rendered four numbers, giving his last with a special drop which represented a shipwreck. He opened in one, changed to two and closed in one. He scored a most emphatic success.

"Mariuccia, Going Up," as presented by Roatino and Barrett, is a pleasing offering. The scene, a special set in two, shows an aviation field to which an Italian girl comes to meet an aviator who wants her to try a "fly" with him. She demurs at first, but finally consents and changes to a pretty white aviator's suit. Miss Roatino sings two songs. Barrett sings one, and they finish with an operatic duet. Between songs, they have some comedy dialogue. The material is good, the act is well put together and well played and met with decided favor.

Irving and Ward are a pair of clever comedians. They start in with comedy talk which brings them many laughs. The taller one then sings and his partner follows with a parody on the song. Then they have some more talk and finish with a comedy song. A solid hit was their reward.

Charles Ahearn, with a company of six others, presented "At the High Life Cabaret," which won many laughs. It is a conglomeration of pleasing nonsense and includes comedy bicycle riding by Ahearn and jazz band music, with Ahearn as leader. The sole woman in the act sings a patriotic number and she and Ahearn do a waltz finish to the music of the band.

Flora Starr followed the intermission with songs. Her first was an operatic selection with coloratura work. This she followed with a popular song, giving her impression of how Anna Held would sing it. She then played a solo on the piano and closed with another popular song. She was well liked and received a big round of applause.

Charles W. Dingle, and company of two, a man and a girl, were seen in "An Irishman's Hallowe'en," which tells a story full of heart interest. A bachelor Irishman, who has made money in politics, has as a valet an old friend, who came with him from the old country. He has received a letter from his old sweetheart (who was forced to marry another) that she is sending her baby to him to be cared for. It is Hallowe'en and he wishes he could see his sweetheart, Nora, once more. The lights go out and, when they go up again, he and Nora are seen, dressed for a masquerade as they were twenty years before. Again the stage is darkened and, when the lights are once again turned on, he is seen asleep in a chair. He awakens in a daze only to be confronted by Nora's daughter, who, instead of being a baby, is a Miss of eighteen.

The skit is well put together, and while dark scenes are invariably tedious, there is such real interest in the work that they are overlooked. Dingle sang three songs. He has a pleasing voice and put them over well. The three characters were acceptably played and the sketch scored heavily.

Harry Breen, "the nut without a grain of sense," scored the great big hit of the bill. His work beggars description. It is just nut comedy from start to finish and keeps his audience laughing all the time. If any man could make "Sober Sue" laugh that man is Harry Breen.

Harrah and Jacqueline, man and woman roller skaters, closed the bill and won applause for their clever work.

Dorothy Dalton in "Flare Up Sal" was the feature film.

E. W.

JEFFERSON

The show was opened by LaToys' Models, a very artistic posing act, which consists of several dogs and a cat. The dogs go through a routine of poses that are well arranged and beautifully put on. They close with a patriotic tableau that is very good.

Savanagh and Georgia were on in the second place, and, with their nonsense and dancing, pleased the large audience. They open off stage with an Italian number, but, upon their entrance, turn out to be blackface comedians. These boys work fast, their dances are very classy and their comedy is good.

The third place on the bill was occupied by Storm and Marsden, a man and woman, with a comedy talking act, in which the woman does all of the talking. The man gets many laughs out of his pantomime while the woman is delivering her speeches.

Demarest and Doll, man and woman, were next. Demarest is a nut comedian and Miss Doll is a fine foil for his peculiar type of humor. He plays the piano very well and his numbers were heavily applauded. His playing of two tunes at the same time, one with each hand, met with approval, and the playing of the piano while standing on his head was well received. Miss Doll sings and dances neatly.

The DePace Opera Company, four men and a woman, were next. They have a high class singing and instrumental act. They open with an ensemble and then follow with a solo by the girl, after which two of the men, apparently brothers, play upon the mandolin and guitar very well. This was followed by more playing, after which the act closed with another ensemble number. The men should not play so loud when the vocal numbers are being rendered, as they drowned the voice of the woman on Monday.

The bill was split here by a Hearst Pathé News reel.

Conway and Fields were next on the bill. Miss Fields opens as a single and then the curtain goes up on a living room set. There is a lot of nut comedy by Miss Fields, after which the two go into songs and comedy patter. Miss Fields makes a change of costume right on the stage. She looks well as a boy and it was her pep in this number that put the act over for a solid hit.

The Saxo Quartette were seventh on the bill. The men in this act play saxophones, each one of a different size. They play well, most of their numbers being of the jazz variety. The one who plays the bass instrument gets in a little comedy that is a welcome relief from the steady piping of the instruments.

Alfred White and Company, in a playlet dealing with the intolerance of race for race, was next. The idea of the act is splendid. An old Jew, Strauss, is the beneficiary of Armstrong, who is in trouble due to his business mistakes. David, Strauss's son, is carrying on an affair with Armstrong's wife right in his own house. Strauss, at Armstrong's apartment on business, discovers this and prevents the young people from doing what they would both regret later on. The act is full of fine speeches and has many morals that are well brought out. It is well written and acted, and scored a hit.

Geo. Armstrong came next, and, with his parodies, scored the comedy hit of the bill. He is a drawing card with this house and was so well liked, that he had to respond to four encores and take a bow after the next act was announced.

Chung and Moy, two Chinese, in dances, closed the show. This act was not fully appreciated by the Fourteenth street audience, and, although it scored a hit, might have done better elsewhere. The two, man and woman, dance very well.

"Real Folks," a feature film, closed.

S. K.

CITY

The Kramka Brothers, two comedy acrobats, opened the show. These boys work fast and well. Some of their stunts have been done by every acrobatic act on the boards and some are brand new. The smaller one of the two is responsible for most of the comedy, which is of the slapstick variety, but well handled.

Kane and Wagner, two men, were on in the second place. They scored a hit and will be more fully reviewed under New Acts.

Shannon and Annis were third, and, with their comedy patter and songs, pleased the audience. A woman enters a bootblack parlor and starts to discuss her husband's late home-coming habits. Enter the husband, who has just been hitting it up. His wife sits down to have her shoes shined and he, seeing her ankle, starts a flirtation. His wife steps down and confronts him. Then follow explanations and a final patching up of grievances. They both sing well and the man handles the comedy acceptably.

The bill was here interrupted by a Universal Current Events news reel.

Florence Hardeman and company, the latter consisting of a pianist, followed. Miss Hartman plays the violin well and gets a fine tone out of her instrument. She plays four numbers, all of the high-grade variety, with good technique. She scored and had to respond to an encore, for which she rendered another high-class selection. Miss Hardeman has a habit of smiling at the end of her numbers that helps her get over.

Harry Hines, who recently did an act with Herschell Handler, is again doing a single turn. Hines is a nut comedian, and knows how to put over his bits. He opens with a lot of talk about his being well known and the applause he gets, and so on, which he does not need. This is followed by songs and gags, and more nut comedy. He does several bits of burlesque, the one on the classical dance being the best.

Hines is a nut comedian of the first water and does not have to resort to the "they're jealous because you didn't applaud" kind of talk, as he can get over on his merits. He scored a hit and might have responded to an encore had he desired.

"Say Uncle," a comedy act with three girls and two men, was next. This act is a straight comedy talking turn, with a song or two here and there. It will be given more thorough review in the New Act department.

Valand Gamble was seventh on the bill. Gamble has a novel act. He is assisted by a tall fellow, who takes the part of a wise guy. Gamble, dressed as a country pumpkin, works from the audience and then goes on the stage. The tall fellow asks for problems in mathematics in order to show his ability to calculate. Gamble puts a problem to him which he, of course, misses. Then follows a lot of talk about schools and great men and etiquette, which might just as well be cut out, as it gives the impression that the turn is a comedy talking act.

Gamble then comes on stage and proceeds to do problems in all branches of mathematics, the problems being put by the audience. He tells the day that certain dates fell on, and so on. He and his assistant keep up a running fire of conversation that helps out. Gamble is a good mathematician and should do more of that sort of work.

Schepp's Comedy Circus of Dogs and Monkeys closed the vaudeville part of the show. The dogs go through the conventional tricks with an exception here and there. The number trick is good, and the flag picking stunt is well put over. The monkey furnishes the comedy by his antics while posing for certain famous paintings etc. The act pleased the audience and got a good hand.

The show was closed by "The Moral Law," a feature film.

S. K.

VAUDEVILLE

"ON THE HIGH SEAS"

Theatre—*Palace*.Style—*Spectacular playlet*.Time—*Twenty-eight minutes*.Setting—*Special*.

Langdon McCormick conceived an effect and a story was written around it by George Melrose.

The story briefly tells of a castaway, found on a boat, being brought into the wireless room of a boat where he is pressed into service as an operator. The regular operator had been beaten for refusing to take orders from a man aboard who knows that the captain of the boat once murdered a man and threatens to tell his daughter. The ship is supposed to be a base of supplies for enemy submarines and the new operator is instructed to warn the submersibles of the approach of enemy warships.

The operator refuses to send a message and is ordered shot. In the meantime a fire breaks out and they recall the operator in order to have him send a wireless call for help. He sends it, but only to save a girl, with whom he has fallen in love, from death. The finish of the story is left to the imagination of the audience.

The first scene is the interior of the wireless room. The second is the ocean, with a boat on the horizon, which is seen to be sending rockets and signals of distress. The third scene is on board a U. S. cruiser, and, at the finish, the entire fleet is seen steaming toward the audience while guns are popping.

The act is certainly beautifully staged from a mechanical standpoint, but theatrically, it is just crude melodrama without a finish.

Harmon McGregor, as the operator, and Bennett Johnstone, as the girl, do splendidly in the parts assigned them.

"On the High Seas" is a great flash, which the audience will talk about, as the last scene is a spectacle not soon forgotten. It will raise the war enthusiasm of the most rabid pacifist. S. L. H.

KANE AND WAGNER

Theatre—*City*.Style—*Singing and talking*.Time—*Ten minutes*.Setting—*In one*.

Kane and Wagner are two boys who have a good comedy singing and talking act.

They open with a Chinese novelty number, then go into a parody on the Salvation Army tune, this being followed by a ukulele and song number by one of them. Then some more singing and talking comes, and the act is over.

The taller of the two is the comedian and his nonsense and nut actions got laughs. He is of the long, thin angular type, and gets a lot of laughs by twisting himself into queer shapes. As a whole, the act will pass muster and should find no trouble in getting time, as they have talent and personality, and know how to use it. S. K.

CHARLES STOWE

Theatre—*Olympic*.Style—*Monologue*.Time—*Five minutes*.Setting—*In one*.

Charlie Stowe makes his appearance dressed in the garb of his Satanic Majesty, the devil. His act coincides with his dwelling place. He splutters all over the stage about something or other. No one at the Olympic knew what he was talking about until all of a sudden the gallery burst forth in a tremendous round of applause. Stowe thought he was going great, but the applause never ceased until he had gone, and after the stage manager had turned out the lights.

The only good thing about Charlie is his outfit, which ought to net him something in prizes at masquerade balls.

L. R. G.

NEW ACTS

(Continued on page 30)

AUBREY AND RICHE

Theatre—*Alhambra*.Style—*Singing and dancing*.Time—*Fifteen minutes*.Setting—*Special*.

Mae Aubrey and Estelle Riche are offering a new act which has a special program billing announcing that they are presenting "their up-to-the-minute Venetian feature, an exciting eloquence in black and white. The billing is about the best thing in the act, as nothing of an exciting nature took place excepting that one of the songs sung was not exactly to the liking of some of the patrons. But the act is, otherwise, just an ordinary singing and dancing affair.

The first number is an old song, sung in a draggy manner by the two girls as they stroll across the stage trying to mimic Irene Farber's vocal intonation. The next is a semi-military dance done by one of the girls to a series of trumpet calls. The girl does not do much dancing in this number. Next followed another old song sung in conventional style, and then came a hat box number, which amounted to absolutely nothing.

The only thing worthy of commendation in the act is the wardrobe.

S. L. H.

GRACE LA RUE

Theatre—*Palace*.Style—*Singing*.Time—*Twenty-two minutes*.Setting—*Special in two*.

Miss La Rue is offering a new act in which she is assisted by Duane Bassett at the piano. The stage is set in two with a special gray velvet curtain.

Miss La Rue, dressed in a gray coat, trimmed with green, and one of those crushable straw hats, sang a Kipling poem as an opening number. An old number of hers came next, in which she removed her hat. The third song showed her in a gray dress trimmed with green when she sang an exclusive war poem. The fourth song suggested Spain and went over in great style. Next, a piano solo was interpolated into the act, allowing Miss La Rue a chance to change her costume. The solo came at an ill advised time, as it was getting late.

The final number suggested Japan and was sung in a dress creation of beauty. Flowers were passed over the footlights, and she sang a popular song with great gusto. The song was of the patriotic order and closed the act to a big hit.

S. L. H.

"SAY UNCLE"

Theatre—*City*.Style—*Comedy playlet*.Time—*Twenty minutes*.Setting—*Special*.

"Say Uncle," is a clever comedy affair that will go most anywhere.

An ex-chorus girl who is now a Broadway favorite, is to be the recipient of a call from a rich uncle. She tries to avoid this by getting two friends of hers to act as little country girls and pass themselves off as herself. A messenger boy comes in and from that minute the comedy begins and lasts till he goes off.

The messenger is mistaken for the uncle, and when it is found he is not, he immediately becomes the butler. It was the antics of this diminutive messenger boy-butler, that brought all of the laughs. His work is very good and his personality shows all through the act. The turn, as a comedy offering, is very good and should find no trouble getting plenty of bookings.

MARTHA HAMILTON & CO.

Theatre—*Eighty-first St.*Style—*Comedy playlet*.Time—*Fifteen minutes*.Setting—*Living room*.

The basis for the plot of this act is the installment plan.

The story is this. A woman who has gambled away everything her husband has given her, finding that she has been cheated, tells the police about the exclusive gambling house she has been frequenting, with the result that they raid the place. She turns State's evidence, and, in order to escape publicity, attempts suicide. Just as she is about to shoot herself, however, an installment collector calls and tells her he represents several firms from which she has bought things, such as clothes, furniture, etc. This frustrates her attempt. Her husband then comes home and wants his supper, but, as usual, there is none, and a quarrel starts between them, in which the wife confesses her gambling habits. The argument is then again interrupted by the collector, who starts to take out the furnishings. He then tells the woman that he represents the owner of the gaming house, and that he will give her \$500 to keep quiet. She agrees and all ends well.

The sketch is very well written and acted, and should find no trouble in getting bookings. The work of the collector is very good.

S. K.

"A JAZZ NIGHTMARE"

Theatre—*Fifth Avenue*.Style—*Music, singing and dancing*.Time—*Nineteen minutes*.Setting—*In one and three*.

Joseph Santley presents "A Jazz Nightmare," in which he features F. Wheeler Wadsworth, who is assisted by John Byam, with songs, Betty Braun, with dances, and a chorus of three girls.

The act opens in one, with the men singing with the chorus. Byam then sings, and he and Miss Braun do a dance. The change to three, discloses a bedroom, with Wadsworth at the piano. Then follows some repartee between Byam and Wadsworth, after which the latter plays a cello solo.

The act is well put together and, while its title means nothing, it well serves its purpose as a setting for the saxophone playing of Wadsworth, which won him a well deserved recall.

Miss Braun dances well with her partner and is, besides, a remarkably pretty girl. The chorus is attractive. E. W.

ELSA RUEGGER AND CO.

Theatre—*Palace*.Style—*Concert act*.Time—*Fifteen minutes*.Setting—*In one*.

Dressed in some radiating material, Miss Ruegger steps out with a cello, and, assisted by Miss Zay Clark, a harpist, opens the act with a novel arrangement of a classical melody. The second number was a staccato cello solo, which was excellently rendered and which received most of the applause of the act. A harp solo came next and slowed things up a trifle.

As a finish, Edmund Lichtenstein, who had been directing in the pit, joins with a violin, forming a trio, which closes the act.

The act could be slightly improved by using gold chairs instead of the plain ones now on view and by speeding some of the selections up a trifle. However, as a straight instrumental turn, Miss Ruegger has a sure fire winner. S. L. H.

ANDERSON AND REAHN

Theatre—*Jefferson*.Style—*Sketch*.Time—*Seventeen minutes*.Setting—*Full stage*.

A man and woman enact this sketch, which is well written and cleverly worked up. It hasn't enough punch to make the big time houses, however, as the dialogue and situations are not unusual. There is little plot, most of the time being taken up with straight dialogue.

At the opening the man is in bed while his wife is out looking for a job. She enters and starts to take him to task for not getting work. Finally, a telegram comes for him, telling him to report for work the next day. Much comedy is secured by the man's endeavor to wash his only shirt in the wash-basin.

There is a little rough stuff in the action which should be cut, as it is not up to the merit of the sketch. Both people are clever actors, the man especially having the character he portrays down to perfection. P. K.

MCLOUD AND COMPANY

Theatre—*Proctor's 58th Street*.Style—*Instrumental*.Time—*Seventeen minutes*.Setting—*In one*.

This team consists of two men in evening dress and they open with a banjo and violin medley which is well done. A rag on the banjo, executed with lots of pep, follows, and then the violinist does a number in which he first gives the Humoresque and follows with a trick piece. He adds novelty to this by holding the violin between his knees instead of in the usual manner. They finish with a jazz number, in which the banjo player sits down and the other rests the fiddle on his shoulder. They do this with shouting and lots of action, and it gives their act a good live closing which pleases the audience.

The act is notable for the enthusiasm and speed of the workers. Both of them handle the instruments remarkably well and they will get over. P. K.

BARRETT AND MURRAY

Theatre—*Proctor's 23d Street*.Style—*Dialogue*.Time—*Ten minutes*.Setting—*Special drop in one*.

These two men, in black face, employ a special drop showing the interior of a barber shop in which a draft registration board has been established. One of the boys acts as the registrar, while the other is the registrant. The comedy is brought about by the usual question and answer business. Some of their talk is good, but it seems to take a flop at the finish, when they endeavor to get applause by patriotic speeches.

The entire turn has nothing to speak about, although it might remain on its present time with a better finish.

I. R. G.

ARCHIE FALLS AND GERTIE

Theatre—*Proctor's 125th St.*Style—*Tight rope and tumbling*.Time—*Ten minutes*.Setting—*One and full stage*.

This turn opens with Gertie ascending a rope and doing her stunts, which are good and neatly done high above the heads of the audience. Her decent, head-first, while the rope is swinging from side to side looks very pretty.

The scene then shifts to full stage and Falls lives true to his name with some of the drops he takes while tumbling. He works hard and does some dangerous stunts to get laughs. They finish with a cartwheel over and under the table. The act should go great over its present time.

L. R. G.

DRAMATIC and MUSICAL

"SICK-A-BED" A HILARIOUS FARCE AT THE GAIETY

"SICK-A-BED"—A farcical comedy in three acts, by Ethel Watts Mumford. Produced Monday evening, February 25, at the Gaiety.

CAST.

Constance Weems.....	Mary Newcombe
Patrick.....	Edward O'Connor
Saji.....	David Burton
John Weems.....	John Flood
Mr. Chalmers.....	Frank Connor
Reginald Jay.....	Edwin Nicander
Dr. Flexner.....	Charles E. Evans
Dr. Widner.....	Dallas Welford
Miss Durant.....	Mary Boland
Miss Hepworth.....	Julia Ralph
Dr. Robert Macklyn.....	George Parsons (Specially engaged)
Officer	Thomas Allyn

In writing "Sick-A-Bed," Ethel Watts Mumford evidently had but one idea in mind, and that was to provoke laughter. In this she has succeeded, for in spite of its faulty construction, the introduction of bits of stage business seen many, many times before and dull and draggy intervals of dialogue, there are moments in the piece which are wildly hilarious.

The story of the farce deals with the efforts of a man who has indulged in a bit of indiscretion to escape the scandal of the divorce court.

John Weems has been abroad and, while in Spain, met a young lady with whom he had enjoyed a flirtation. His wife, left at home, learned of this and placed the matter in the hands of her attorneys. The only witness was Reginald Jay and both husband and wife planned to secure his aid in the courts.

Upon Jay's arrival from abroad the husband gets his promise to remain silent and, as they are planning to get him out of the court's reach, he is served with a subpoena. Their only hope, then, is that he feign illness and, with the aid of two doctors, this is accomplished. A day and night nurse are secured for him, and then the fun is fast, for Jay immediately falls in love with the day nurse, while the one on duty at night annoys him to the point of distraction. He succeeds, however, in deceiving them both, but is not so fortunate when it comes to the wife, who sees through the plan to frustrate her attempts to obtain a divorce.

She goes before the court and gets an order that the man be examined by a disinterested physician, and his arrival throws consternation among the doctors who had planned the feigned illness. The nurse, however, saves the situation by slipping a piece of ice into the patient's mouth while the physician is taking his temperature, and then starts his heart wildly beating by suddenly kissing him during the counting of his pulse.

The discovery of some indecent letters which the young wife had written to Jay as well as the physician fall into the hands of the husband and, with the tables turned, the couple are reunited, while Jay, of course, marries the nurse.

Mary Newcombe acceptably played the role of the young wife looking for a divorce, while Mary Boland scored a real success as the young nurse. Charles Evans and Dallas Welford were the doctors who helped Jay to feign his illness, while George Parsons exposed him.

Edwin Nicander, who left the hospital in order to appear in the opening performance, gave an excellent portrayal of Jay, a character which could easily have been spoiled by over-acting.

WOODS' FARCE TO HAVE MUSIC

A. H. Woods is to make an early production of a musical version of "The Girl from Rector's," which was originally adapted from the French farce "Loute." Guy Bolton and P. G. Wodehouse have written the book and lyrics and an unnamed composer has furnished the music.

NEW HAVEN SEES "SQUAB FARM"

NEW HAVEN, Conn., Feb. 25.—"The Squab Farm," Frederic and Fanny Hatton's four-act satire on the movies, was presented here tonight by the Shuberts. The play was given a try-out late last spring by A. H. Woods at Long Branch, N. J.

HOPKINS GETS "PRODIGIOUS SON"

Charles Hopkins has acquired the production rights to "The Prodigious Son," a new comedy by Martin Brown.

"ROGUES FALL OUT" IS A MELODRAMA OF THRILLS AND TEARS

"WHEN ROGUES FALL OUT"—A four-act comedy-drama, by C. W. Bell. Presented Monday night, Feb. 25, at the Lexington Theatre.

CAST.

Reda Colville.....	June Congreve
Bobby Prichard.....	George H. Clark
A Waiter.....	J. R. Mason
"Bill" Truman.....	J. Harry Jenkins
Helen Stanton.....	Grace Carlyle
"Fluke" Haines.....	Alpheus Lincoln
George Scott.....	Joseph Hyland
"Doggy" Grice.....	John D. O'Hara
Richard Farwell.....	Irving Lancaster
Mrs. Ellison.....	Leslie Leigh
Frederick Ellison.....	Norman Hackett

The Masks, Inc., presented as their first offering of a season of repertoire "When Rogues Fall Out," a comedy-drama, the subject of which is the old "crook and crooked-police" story. It was well put on and capably acted.

Haines, a police crook, has lured Helen, fiancée of Police Chief Ellison, into a room at the town's most disreputable dwelling, and, in trying to press his attentions, becomes offensive. She screams for help and a waiter enters, announcing that he has called the police. Haines shoots him and fixes the blame on Helen.

News of the murder soon leaks out and Haines is arrested as the suspect. He bribes Scott, a dissatisfied police executive, to free him. He has also intimidated Helen so that she does whatever he tells her to and forces her to give him the key to the cell door.

Farwell, the mayor, is satisfied with the work of the force, till he finds that his store has been robbed. Then the trouble begins. He threatens to discharge Ellison, the straight and just chief of police, if the criminal is not found at once.

Haines, a cool thinker, succeeds in evading the police, until, seeing that he can do as he wants with them because of his affair with Helen, he becomes too cock-sure and tries to run the force to suit himself.

Ellison, however, is a thinker, too; and when Scott tries to frame "Doggy," a derelict and sort of ward of the force, he determines to show him up. Haines has been arrested again, and Ellison, trying to make him tell what he knows, is getting the worst of it, till Helen, disregarding the consequences to herself, tells the whole story. Then Scott and Haines quarrel, with the result that Scott is exposed. Haines succeeds in making his getaway, only to be shot by Truman, the sergeant, who is a staunch friend of Ellison and a straight, upright officer.

Norman Hackett does capital work as Ellison, the police chief, and handles some speeches capably. Harry Jenkins, as Truman, an Irish officer, is good. He handles his comedy well. John O'Hara does a very fine piece of character work in the role of "Doggy."

June Congreve gets all that is possible out of the role of Reda. Grace Carlyle is appealing as Helen. Joseph Hyland, as Scott, is cruel and heartless. Lisle Leigh, Irving Lancaster, George Clark and J. B. Mason do very good work in their roles, but the best work of all was done by Alpheus Lincoln, who, as Haines, was as crafty and quick-witted as ever a crook was. In fact, people were wishing he would turn straight.

"YOUTH" HAS BETTER ACTORS THAN IT HAS DRAMATIC VALUES

"YOUTH"—A three act comedy by Miles Malleson. Presented Wednesday evening, February 20, at the Comedy Theatre by the Washington Square Players.

CAST.

Nina Geoffreys.....	Marjorie Vonnegut
Douglas Hetherly.....	Saxon Kling
Joe.....	John King
Frank Denton.....	Robert Strange
Ferris.....	Edward Balzer
Cecil Wainwright.....	Arthur Hohl
May.....	Jay Strong
Antony Gunn.....	Edward F. Flammer
Tom.....	James Terbell
The Rev. John Hetherly.....	Samuel Jaffe
Estelle.....	Helen Westley

The story of "Youth" revolves about a play and the action of the three acts is laid behind the scenes in a theatre. It is, in fact, a play within a play. Its author is Douglas Hetherly, a young man who has absurd ideas concerning "our bodies" and "our passions," and is so interested in his themes and his exposition of them that he writes a very talky play.

This we learn because we see it in rehearsal into which comedy is injected by the little mistakes and happenings which occur to upset the equanimity of the stage director. A scene is set and the light effects are "rehearsed" and go wrong. Then the curtain sticks and refuses to fall at the proper time.

Then, of a sudden, the young playwright takes a serious turn and falls in love with his leading lady, Nina Geoffreys. Of course, she loves him, and they are about to marry when they both discover they do not believe in marriage.

This free love business is objected to by the Rev. John Hetherly, the father of Douglas, who forbids such a union. The lovers part, each to go their separate ways, neither very much upset at the turn of events and hence, it may be presumed, neither was very much in love.

There is little merit to Mr. Malleson's work as a play, but the audience seemed to be interested in the behind the stage scenes. It was, perhaps, the first time many of those had ever witnessed the setting of scenes, the striving for light and mechanical effects and other things which go to make up the doings at a dress rehearsal.

This, however, is an old expedient of the dramatist, and, while the novelty of it may be tolerated and, perhaps, interest, for one act of play it is not likely to carry to success a play which has little else to commend it.

The acting, in the main, was better than the play. Saxon Kling, a newcomer to the company, made much of the youthful theorist.

Marjorie Vonnegut played with sincerity and naturalness.

Edward Balzer, John King, E. F. Flammer and Jay Strong, were rather amusing as familiar back stage characters.

Robert Strange was inclined to overact in the role of Frank Denton, but the remainder of the cast lent good support.

"OH LOOK" SEEN IN STAMFORD

STAMFORD, Conn., Feb. 22.—"Oh, Look," a musical comedy by James Montgomery, with music by Harry Carroll, was given its first production this afternoon at the Stamford Theatre by Carroll and Sheer. The company is headed by Harry Fox. Others are Louise Cox, George Sidney, Clarence Nordstrom, Alfred Kappeler, Alexander F. Frank, Albert Sackett, Frederick Burton, Harry Kelly, Charles Mustett, Misses Genevieve Tobin, Amelia Gardner, Florence Bruce, Betty Hope Hale, Mildred Sinclair, Betty Hamilton and Emily Morrison. The production will go to the Vanderbilt Theatre, New York, on March 4.

OPENING DATES AHEAD

"Oh Look"—Vanderbilt, Mar. 4.
Nazimova—Plymouth, Mar. 11.
"Toot-Toot"—Geo. M. Cohan, Mar. 11.

OUT OF TOWN

"Keep Her Smiling"—New Haven, Conn., Mar. 18.

SHOWS CLOSING

"Billed"—Fulton, Mar. 2.
"The Gypsy Trail"—Plymouth, Mar. 9.
"The King"—Geo. M. Cohan, Mar. 9.

"HER COUNTRY" MAY BE PROPAGANDA, BUT IT'S NOT A PLAY

"HER COUNTRY"—A four-act drama by Rudolph Besier and Sybil Spottiswoode, presented Thursday evening, February 21, at the Punch and Judy Theatre.

CAST.

Major Kolbeck.....	Redfield Clarke
Mrs. Kolbeck.....	Winona Bridges
Elsa Kolbeck.....	Margaret Vaune
Paul, the Kolbeck's servant.	Walter Plinge
Margaret Tinworth.....	Rosa Lynd
Kurt Hartling.....	Alexander Onslow
Otto Von Ottberg.....	George Hallett
Mr. Tinworth.....	Charles Fleming
Schmidt.....	Edward Broadley
Minne.....	Mary Broome
Sophie Von Dorn.....	Adele Klaer
Erika Krauss.....	Bertha Broad
Mrs. Munroe.....	Maude Milton
Ralph Munroe.....	William Williams
Lieut. Reinkampf.....	Anthony Blair
Lieut. Von Sieb.....	Edward Reece
Lieut. Delmann.....	Frank Ross
Lieut. Von Prossheim.....	Charles Haines
Mrs. Colonel Von Rapp.....	Marion Kelby
A Waiter.....	Adalbert Jones

"Her Country" tells the story of Margaret Tinworth, an American girl who marries Kurt Hartling, a young German officer, against the advice of her father. She soon wishes she had listened to him, however, for she discovers ere the honeymoon is over that she is expected not only to love, honor and obey her husband, but her husband's country as well.

The marriage occurs just before the present war began, and the young wife soon gets a taste of the most refined tortures which only a native of "Kultured" Germany could think of. The climax is reached when Hartling commands his wife to apologize to a German woman because she resented rude remarks the woman made about America. Not satisfied with her verbal apology, he demands her to write one and, upon her refusal, he chokes her and she leaves him. She soon discovers then that she does not love him.

But the play ends with Margaret wishing that her husband was a native of any country but Germany.

From this little story it would seem that the play was founded on "Christine," an English book of the war, which contained a volume of letters from an English girl who went to Berlin to study the violin, and married a German officer. The play abounds in irony and scorn, and depicts the conflict between those holding different racial ideas, tastes and customs.

The Teutons' faith in the military might of their nation and their hatred for every one and everything that does not come from German soil is accentuated. Their lack of chivalry toward their women is unmistakably emphasized.

But the Germans' worship of authority, as well as their thrifty customs, are also markedly revealed.

Thus the work may be considered as good propaganda, but it surely has little value as a play.

The work was well acted. Rosa Lynd played with a capital vein of ironic humor. Alexander Onslow, Winona Bridges, Redfield Clarke, Marion Kerby, Margaret Vaune and Mary Broome, were successful in portraying German characters without caricaturing them.

WHAT THE DAILIES SAY.

Herald—A play of Prussian manners.

World—Has some excellent acting.

Times—Propaganda.

Sun—Reveals German foibles.

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ABOUT SHOWMANSHIP

It seems to be the fixed editorial policy of one of the leading motion picture trade journals to sneer at what the periodical in question frequently refers to as the "showman" element in the film business. The desire of the trade paper, judging by the tenor of most of its articles regarding the future of the film industry, is to make its readers believe that more bankers, merchants and other so-called business men are needed to give the producing, marketing and exhibition of pictures a higher tone than they now enjoy in each of these departments.

Business men from other fields are always welcomed in the financial end of the film industry, and it is a well-known fact that the distribution of films has been greatly improved during the past two or three years by men who have hitherto been active in solving somewhat similar problems in the marketing of typewriters, shoes, cash registers and countless other manufactured articles.

When it comes to producing, however, the majority of the bankers, hardware merchants, real estate brokers, etc., who have attempted to revolutionize the business have taken an awful flop, and their record of failures stands in startling contrast as compared to what has been accomplished by the self-same "showman" element the trade paper pretends to view so lightly.

In fact, most of the big producers of the present day owe their success to the fact that, at one time in their careers, they were "showmen," and the experience gained in gauging the likes and dislikes of the public at first hand has given them the foresight to do the same as manufacturers.

Among the showmen we might point to who have made at least a modest success as manufacturers, and who, one and all, started in the film business as the most humble of exhibitors are, Wm. Fox, Hiram Abrams, Adolf Zukor, Richard Rowland and Carl Laemmle. We could name at least twenty more, but we trust that the little list given above will prove to the trade paper, which mourns the low tone of the film business that the "showman" element which it is so fond of paning is really responsible for whatever prestige the picture industry possesses.

No matter how painful it may be for the aesthetic editorial writer to realize, the picture business is a show business, or it is nothing at all.

GET BUSY—DO YOUR BIT!

Everybody seems to have his own particular pet idea as to how the war may be won. According to Mr. Hoover, food will win the war. On the other hand, Mr. Garfield claims that fuel is the important factor. Ships will do it, says another government official, while still another is just as positive that man power will turn the trick.

There is just one way, however, to make the accomplishment of all of the foregoing possible, and that is—money. There is no doubt or argument about that at all. If your Uncle Sam is going to put it over on the Kaiser—and you can bet everything you have in the world that he is—he must have an awful wad of money, right away.

Nineteen billion dollars is what it will cost the government to fight the battle for world democracy this year. Some of this will be raised by income taxes, some by war revenues, excess profits taxes, etc., and no inconsiderable portion, it is expected, from the sale of War Savings Stamps. Now, that's just where you come in.

If every actor of the hundred thousand odd now working and earning his livelihood under the protection of the Stars and Stripes will dig down deep and do his bit, according to his means, a couple of millions of that nineteen billion needed can be wiped out in a hurry.

MAKES PLEA FOR ACROBAT

Editor New York Clipper:

Dear Sir: I think the time has come that some one should put it up to the vaudeville managers to give the acrobatic and other dumb acts a better chance for a more prominent position in vaudeville than they have been getting for a long time. And I am sure that if a good acrobatic act is given a chance, such as other kinds of acts have been getting and be given a good spot on any big time bill, they will be just as much appreciated, enjoyed and talked of by the public as any other kind of entertainment on the vaudeville stage today.

That has been proven to me and the manager of the Princess Theatre, Montreal, Canada, which plays just as big bills of the U. B. O.'s as any other theatre in America, outside probably the Palace Theatre, New York.

The Nine Toozonins, representing the Allied International, consisting of tumbling, etc., got this chance on Monday matinee and was put on No. 5 on the bill, and showed themselves much worthy of that position and remained there for the rest of the week. They were billed heavy as second headliners to Belle Baker and surely lived up to their billing.

And I think this should be a good time to tell vaudeville managers to follow the manager of Montreal's Princess Theatre arrangements. The reason I think he is right is because I don't think there is an acrobatic or a dumb act, no matter how good or bad, has ever been seen all the way through by the big time vaudeville audiences. So, why not give these acts a chance? Does any other kind of entertainment need any more skill, energy and practice? I don't think there is a good acrobatic act in the business that didn't have to put in at least from two to three years in practicing to be able to put on a good act before the public. But it is getting so discouraging for managers of these kinds of acts that they just go along now-a-days without even trying to put anything new in their acts, because they are either placed to open or close the show. And one spot is bad while the other is worse. The people are either coming in on them or going home.

But, I do feel sure that if vaudeville managers give these kinds of acts a chance every manager of such acts will try to put something new before the public and vaudeville managers all the time.

But remember I don't mean to give it to any dumb act that comes along, but to the ones who deserve a good spot on the bill and a little more encouragement.

Yours truly,

GEORGE HAMID.

Hamilton, Canada, Feb. 20, 1918.

Answers to Queries

A. Q.—Mary Pickford is the elder of the three.

M. A. M.—Jeanette Lowrie made her start in burlesque.

W. I. N.—This is the thirteenth season of the Jessie Bonstelle Stock at Buffalo.

Y. W.—John E. Kellard is playing with his own company on the Pacific Coast.

C. P. T.—Matt Russell is with "Over the Top Girls," a musical tabloid touring the South.

A. G.—Emma Dunn was leading woman in Richard Mansfield's production of "Peer Gynt."

U. R.—Eliza Wethersby was the first wife of Nat C. Goodwin. She died many years ago.

N. D.—It was Ernest Truex, not Ernest Lawford, who played the title role in "The Good Little Devil."

K. S.—Bonnie Lloyd resigned from "The Girls of the Follies" burlesque company several weeks ago.

H. H.—Robert Le Seuer is leading man of the Cormican Players at the Strand Theatre, Bayonne, N. J.

T. G.—Forrest Winant played the role of Joe Bascom in "Turn to the Right" during its run at the Gaiety Theatre.

T. B. S.—The late Mrs. John Drew was the grandmother of Ethel Barrymore, who is the niece of John Drew and Sydney Drew.

M. M. M.—Houdini and Hardeen are brothers. The former was in Europe while the latter was appearing in this country.

C. H. S.—Adelyn Bushnell is leading lady with the Somerville Players, Somerville, Mass. John Kline is with the same company.

F. F. G.—Paul Gilmore is in Jacksonville, Fla. He will open a stock company there to play the spring season at the Duval Theatre.

D. E. F.—"Captain Jinks of the Horse Marines" was Ethel Barrymore's first starring vehicle. It was written by the late Clyde Fitch.

L. A. P.—Frank Keenan and John W. Cope were both in the original cast of "The Girl of the Golden West." The former played the role of Jack Ranch.

K. L. R.—"The Lion and the Mouse" was produced by the late Henry B. Harris after it had been read and turned down by nearly every other producing manager in New York.

L. N. O.—Raymond Hitchcock has confined his stage appearances almost entirely to musical shows. One of his first successes was made as Ko Ko in Savage's revival of "The Mikado" at the American Theatre.

TWENTY-FIVE YEARS AGO

"Uncle" Robert Ellingham died at North Adams.

Barry and Fay dissolved partnership at Bridgeport, Ct.

Dr. George E. Lathrop leased the Howard Atheneum, Boston, succeeding Wm. Harris as manager.

Harry Williams was manager of the Academy of Music, Pittsburgh, the Meteors and "Williams' Own" Co.

A new company was organized to finance the Metropolitan Opera House, New York, with G. G. Haven president and A. Iselin, vice-president.

M. Witmark & Sons published "Christofo Columbo," by Frances Bryant, and "I Long to See the Girl I Left Behind," by John T. Kelly.

Rialto Rattles

MOVIE PROVERBS NO. 1
A fair exchange is no robbery.

FEATURES, NOT FEETURES

What we want, chirps a Chicago showman, is more real feature films and less reel featurettes.

SHE'LL SHOW 'EM SOMETHING

Gertrude Hoffman says she is going to join a circus next season. Going to do a bareback stunt, I suppose.

HE MEANS IT, TOO

Our object is to do the exhibitor good, asserts the head of a newly organized co-operative film company.

UNDER AND OVER

Just because Roi Cooper Megrue places the word "under" in the title of all his plays is no reason he does not get them over.

SOMETHING TO WORRY ABOUT

A well-known mind reader sent four telegrams to his agent last Saturday to find out where he would work the first half.

NO MORE SUPERS

The picture manufacturers have quit making those big super-productions they used to brag so much about. Must be a shortage of supers.

THEY NEED IT SOMETIMES

Now that the actors, managers, agents and stage hands have organized for self-protection, the only ones left unprotected seem to be audiences.

AUDIENCES HARD SUBJECTS

Newspaper cartoonists apparently have dropped out of vaudeville entirely. Managers must have discovered they didn't draw well in theatres.

MORE CONSERVATION

If the price of flour keeps on going up the first thing you know the cabarets will be requesting patrons to bring along their own buns, instead of getting them on the premises.

TOO STRONG FOR JACK

Jack Dunham says it's awful the way they're tilting the price of tobacco. They'll never get him to Chu Chin Chow, he says, as long as it's advertised at \$2.50 a throw.

THEY'D LIKE IT BOTH WAYS

"The Light Within" is booked for a return engagement, on Broadway. What Broadway really would like to see, though, is a return engagement of the light without.

THE WORST WAY.

The soldiers need entertainment in the worst way, according to a report from the camps. That's the way they'll get it, too, if the reformers keep on giving them charades when they are longing to see burlesques.

THOUGHT IT PERSONAL

Somebody yelled "stop thief" on the corner of Forty-seventh street and Seventh avenue one day last week, and twenty-five people turned around to investigate. No! They were not all agents. Three were scenario writers.

AN EASY STUNT

Small town theatre proprietor claims he never worries whether the acts show up on Mondays. He can furnish a first-class show himself, he declares. Ought to be easy for any small town manager to make a first-class show of himself.

WOULD HAVE BEEN EASY

The annual movie convention was postponed this year on account of the coal shortage. Wasn't necessary to do that. The magnates could have been depended upon to furnish the hot air.

MELODY LANE

U. S. COPYRIGHT LAW HOLDS IN ENGLAND

During War American Publishers Do Not Need to Copyright Compositions In Great Britain

According to a letter received last week from the Copyright Office of the British Museum, it will be unnecessary for American music publishers to go through the formality of copyrighting musical compositions in Great Britain during the period of the war.

The granting of an American copyright will be sufficient to give protection throughout England and her colonies, and it will be unnecessary to send copies to the British Museum as in the past.

According to the construction placed by the British Copyright office on an Order in Council dated Feb. 3, all works published in America and unpublished in the United Kingdom are accorded full protection of copyright, provided that the conditions prescribed by the laws of the United States of America have been complied with.

The Trustees of the British Museum have stated that in future no consignments of American music sent under the Copyright act will be accepted.

So long as the Order in Council remains in force, which it is believed will be until sometime after the close of the war, an American publisher has only to copyright his compositions in America, and copyright protection in the United Kingdom will automatically follow.

\$50,000 SUIT DISMISSED

Reversing the order of the lower court the Appellate Division of the Supreme Court has held that the Karczag Publishing Co. has no cause of action against the Shubert Theatrical Co. for interpolating certain songs in the musical production "Her Soldier Boy."

The Karczag Co. held the rights to the score of "Her Soldier Boy," and claimed that no interpolations could be made without its consent. This was done, however, and as a result the Karczag Co. brought an action for \$50,000 damages.

The Shuberts filed a demurrer to the complaint, claiming that the plaintiffs had failed to set forth facts sufficient to constitute a cause of action and that G. Schirmer, Inc., publisher of the interpolated numbers had not been made a party to the action. The Supreme Court overruled the demurrer and the Appellate Division reversed the Supreme Court.

THEATRE WANTS "AMERICA" SUNG

WASHINGTON, D. C., Feb. 25.—An announcement is printed in this week's programme of the Belasco Theatre urging patrons to stand and sing "America" when it is played by the orchestra.

It is announced as a special feature of the performance and is a part of the propaganda carried on by the National Anthem Association, which is endeavoring to induce every patriotic American to learn the words and music of "America" and "The Star-Spangled Banner" and to join in the singing of the songs whenever the airs are played by the bands or orchestras.

The words of the anthem are printed on the back page of each of the Belasco Theatre programmes.

A. F. OF M. TO MEET IN CHICAGO

The American Federation of Musicians will hold its twenty-third annual convention in Chicago on Monday, May 13, 1918. Quarters for the delegates have been secured at the Morrison Hotel.

HARRIS HAS NOVELTY SONG

Charles K. Harris has just published a new novelty number entitled "You Look Like An Angel, but There's Devil in You." Nat Vincent and Maceo Pinkard are the writers of the song.

"BOULEVARD" A VON TILZER SONG

One of the hits in the act of Sailor Reilly is the clever novelty song "On the Boulevard," and numerous inquiries as to its author and publisher have been made.

The general impression in song circles has been that it is a special number written for the Reilly act, but a song writer who has an excellent memory for songs and their titles gave its origin and history last week.

The number is from the pen of Harry Von Tilzer, and it was first heard in his production "The Kissing Girl," which had a run in Chicago several years ago. This production, while it never reached New York, was filled with clever songs and the "Boulevard" number was but one of several which, had the piece ever reached Broadway, would probably have scored a big success.

INDIAN MUSIC REVIVED

The revival of the American Indian in musical literature has been emphasized by the production of a popular "red man" number by S. R. Henry entitled "Indianola."

The publication of the number was entirely accidental as the manuscript lay among several discarded compositions of questionable merit, and it was only by chance that the composer discovered it, and decided to have it published.

It is original as to melody, quaint as to rhythm and is written in violation of some of the oldest theories of popular dance music. It is in big demand as a fox trot, and with a slight increase in tempo is also used as a one-step.

Jos. W. Stern & Co. are the publishers.

FORSTER TO RE-OPEN IN N. Y.

Forster, the Chicago publisher who is on a vacation in California, is planning to re-open his New York office early in the spring.

According to letters received by friends in the East the publisher is much improved in health, and is already outlining a campaign in connection with some new songs as soon as he returns.

YOUNG CO. OPENS IN N. Y.

The Young Music Co. of Columbus, Ohio, has opened a branch office at No. 146 West Forty-fifth Street. The new company is exploiting as its first publication a novelty number entitled "We'll Follow Pershing Into Old Berlin."

ALICE BRADY SINGS "OVER THERE"

Alice Brady, the motion picture star, is making a personal appearance in the Loew vaudeville houses. At each appearance, in addition to making a short address, she sings the George M. Cohan song "Over There."

MEYER COHEN INCORPORATES

The Meyer Cohen Music Publishing Co. with offices in the Astor Theatre Building, has incorporated with capital stock of \$20,000. The incorporators are Meyer Cohen, M. L. Stone and L. Michaels.

MINSTRELS SING HARRIS SONG

William Thompson, with Gus Hill's Minstrels, and Manuel Romaine, with the Honey Boys, are successfully singing the Harris song "Break the News to Mother."

THE OLD NAME STICKS

One of the music trade newspapers in a news item printed in a recent issue referred to Sol Bloom as a "leading publisher."

JEROME H. REMICK IN TOWN

Jerome H. Remick, the Detroit music publisher, is spending the week in New York.

"OVER THERE" IN SIAMESE

"Over There," the George M. Cohan song hit, has been translated into Siamese.

SONG CONTESTS STIR UP STRIFE IN WEST

Chicago Agents Handling Bookings in High-Handed Manner Disgust Publishers With Entire Scheme

The song contest feature which was popular in the Eastern vaudeville houses several years ago, and is now flourishing in the West, has brought to the fore a number of booking agents who are handling the matter in such a high-handed manner that several music publishers are seriously considering eliminating their singers from all contests in the theatres.

It is a well-known fact that in many cases the booking agents receive money from the theatres while the singers, who in most instances are connected with the professional departments of the music houses, work for nothing.

A Chicago agent who makes a feature of this style entertainment has become so high handed in his methods as to not only threaten to bar certain singers from the theatres he books, but the publications of their houses as well.

The song contest idea, while good for the public and publisher, is only valuable when operated in an open sportsmanlike manner, allowing every song and singer that appears to compete. As soon as favoritism or restrictions of any sort are placed on the contests, their value is lost.

Practices of this sort killed the song contests in New York and will do the same in Chicago.

KREISLER TO WRITE AN OPERA

Fritz Kreisler, the concert violinist, has signed a contract with Charles Dillingham to collaborate with Victor Jacobi in writing the music of a new light opera which is to be produced early next season.

Mr. Jacobi is well known in the light opera field as the composer of "Sybil," "The Marriage Mart," and other successful productions.

The libretto will be by William Le Baron, the author of "The Very Idea," and the title of the new piece is to be "The Marriage Knot."

MUSIC MEN HOLD BEEFSTEAK

The Greater New York Music Publishers' and Dealers' Association held a beefsteak dinner at Castle Cave, N. Y., on Wednesday evening of last week.

Over sixty members and their guests attended and enjoyed the repast as well as the entertainment afterward greatly.

BRYAN WRITING SONGS AGAIN

Vincent Bryan, who gave up song writing some time ago to enter the motion picture field, is again turning out novelty lyrics. Harry Von Tilzer will supply the tunes for a number of new ideas in the song line which Bryan has recently completed.

FOUR KNEW THE WORDS

The music men's dinner held on Wednesday night of last week was formally opened by the singing of "The Star-Spangled Banner." Felix Arndt furnished the piano accompaniment and the sixty guests sang the inspiring air. Four knew the words!

JULES VON TILZER ILL

Jules Von Tilzer, a member of the Von Tilzer family, is slowly recovering from a serious attack of illness at Dr. Stein's Sanitarium in West Seventy-seventh Street. It is expected that he will be able to leave the sanitarium within the next fortnight.

SOCIETY APPOINTS NEW AGENT

The Society of French Authors, Composers and Publishers has appointed Oscar Osso its American representative. He will collect royalties for the public performances of French music and dramatic works.

ANOTHER "LIBERTY" SONG FOUND

The case of Joe Rosey against Ted Barron and the Victor Talking Machine Co. for an injunction and damages in connection with the publication and sale of Barron's song "L-I-B-E-R-T-Y," which is being tried in the Supreme Court this week, has brought to light another "Liberty" song with a spelling chorus.

The one unearthed by the attorneys for the defendant is a number written fifteen years ago by Joe Farrell and Theodore F. Morse and published by the Howley, Haviland & Dresser firm.

MULLEN & COOGAN WANT SONG

James Mullen, of Mullen & Coogan, offered Gilbert & Friedland \$2,500 for the exclusive rights to the song "I'm the Brother of Lily of the Valley." While the offer was an attractive one, the publishers were obliged to refuse, because the number not only has all the earmarks of a big selling success, but is being sung by such artists as Henry Lewis, Jimmie Shea, Freddie Nice, Dudley Douglas and others.

BAND A HIT IN PARADE

The 100-piece colored regiment band of Camp Upton scored a big hit in the parade of the U. S. soldiers in New York on Washington's Birthday.

The big organization played many of the popular numbers, but was most successful with "Strutters' Ball," which they rendered with a snap and dash which won for them great applause all along the line.

WITMARK SONG AT PALACE

Weber and Ridnor, who scored such a decided hit at the Alhambra last week, are appearing at the Palace Theatre, where the Witmark song "I'm Going to Follow the Boys" is meeting with even more success than at the Alhambra.

Miss Ridnor, who introduced the number, gives a charming rendition of the popular number.

KATHRYN JOYCE NOT ENGAGED

Kathryn Joyce, of the Leo Feist house, is busy denying the rumors set afloat by some unknown party, to the effect that she had become engaged to be married.

Miss Joyce declares that there is not a particle of truth in any of the rumors, and that she has no idea of becoming engaged.

REILLY SINGS JEROME SONG

Sailor Reilly continues to sing the William Jerome march song "When the Yanks Come Marching Home," and the number never fails to win great applause for the talented singer who started "Over There" on its way to popularity.

VON TILZER AT FT. SCHUYLER

Harry Von Tilzer took part in the entertainment given for the soldiers at Ft. Schuyler on Sunday and scored the hit of the big bill of professional entertainers.

The feature of his act was the new song, "The Makings of the U. S. A."

WITMARKS OPEN NEW BRANCH

M. Witmark & Sons have opened a new branch office in the Gaiety Theatre Building, Kansas City, Mo. The office will be under the direction of Hal King.

PHIL. KORNHEISER IN CHICAGO

Phil. Kornheiser, professional manager of the Leo Feist house, is spending the week in Chicago.

MUSIC MAN GETS CITY JOB

William A. Walling, of the Evans Music Co., has been appointed assistant Corporation Counsel of the City of New York.

COHEN GETS MERRILL SONG

Meyer Cohen has secured the publication rights of the Blanche Merrill novelty song "My Syncopated Melody Man."

STOCK REPERTOIRE

LA SALLE STOCK STARTS IN PHILA.

OPENS IN ORPHEUM THEATRE

PHILADELPHIA, Pa., Feb. 25.—Richard La Salle opens the Orpheum Theatre, Germantown, today with a permanent stock company, presenting "Broadway and Buttermilk," the play used by Blanche Ring a few seasons ago as a starring vehicle.

The Orpheum was formerly one of the chain of houses on the International Circuit, but it was soon found that one house of this circuit was all that the city would stand and, as the other theatre was doing well, the Orpheum lease was disposed of.

Manager La Salle has determined to give local theatregoers a different line of shows than was presented by the road companies and as Germantown is essentially a residential section of Philadelphia there is every reason to believe a neighborhood house will do well if the right shows are presented.

The house being centrally located, it is accessible from all points, and amusement lovers have shown their interest in the enterprise by registering a good advance sale for the first week.

La Salle is his own leading man. He is well known for his work in the downtown houses. He will also supervise all of his productions. His leading lady is Madge West. The other regular members of the company are Homer Hunt, Annie Ellison, Florence Hope, Burt Chapman, Louise Gerard and Frank Beamish.

Popular prices will prevail, with seventy-five cents at top.

"JOHNNY JONES" GIVEN IN STOCK

UNION HILL, N. J., Feb. 26.—With a cast of thirty the Keith Players at the Hudson Theatre here are this week presenting "Little Johnny Jones," one of George M. Cohan's earlier successes. It is a show that is always sure of getting the money, but because of the long cast, few stock companies have the temerity to produce it. The complete cast, including the extra principals and chorus especially engaged for the production, names: Aldrich Bowker, Harry Luckstone, Joseph Lawrence, Stewart Robbins, Jack Roseleigh, Adrian S. Perry, Nat Fisher, Stewart Wilson, Russell Snodd, William Davidge, Elizabeth Ross, Natalie Perry, Betty Brown, Dorothy and Mlle. Rosario Fanquette as the principals, fifteen in all, some of whom double as they have to play twenty-one characters. The chorus includes Belle Flower, Florence Campbell, Gladys Towle, Paula Anderson, Jeanette Rickaby, Dorothy Grey, Virginia Valdyne, Rene Valdez, Hazel Thyler, Jim Connor, Harry Belmont, Al Meyer, Arthur Shield and Nelson Miner.

BILLY JACKSON TO JOIN LORD

LITTLE ROCK, Ark., Feb. 24.—Billy Jackson, who was signed by Jack Lord to produce for his number two show at the Kempner Theatre, ten weeks ago, but who was prevented from joining by illness, has now recovered and will open on March 4. Frank LaMente, Lew Hampton, Grace Vernon and Charlynne Young are featured on the show. The number one show, known as the Lord and Vernon Musical Comedy Company, is in its 77th week without a layoff and has been at the Gem Theatre since early last September. Ruth Albright, Nettie DeVoy, Harry Foster, Ernest Hixon, Ned Wilson, Les Poe and a chorus of six girls are supporting Jack Lord and Gussie Vernon on this show. Both shows will remain in Little Rock all summer and possibly be enlarged later on. Mr. Lord has been placed in Class No. 4 by his local board at Detroit, Mich.

GOODWIN PLAY DRAWS IN STOCK

SOMERVILLE, Mass., Feb. 23.—"When We Were Twenty-one," the old Nat Goodwin success, is being given by the Somerville Theatre Players this week to big business and the various members of the company are going good work. Arthur Howard as Dick Carew is seen in the first character role he has played this season. John M. Kline, John Dugan and Brandon Evans play the other three members of "the club" and play them well. Adelyn Bushnell is charming as Phyllis and won her audience from the first performance of the week. Gertrude Shirley as the "Firefly," Ruth Fielding as Babette and John Gordon as the "Imp," all do well.

HILLMAN STOCK CLOSES SEASON

STRATTON, Neb., Feb. 23.—The Hillman Ideal No. 1 Stock Company, under the management of Harry Sohns, closed a season of thirty-five weeks, at this place tonight. The company went through the season without a losing week and broke house records in forty of the seventy houses played. Tom C. Ryan and Eleanor Foster joined the North Brothers Stock, Mae Kirby went to Chicago, Alida Bertone to Denver, Harry Burke to Chicago, George Temple to Denver, O. L. Prather to Omaha and Cora Sohns to her home in Denver. Harry Sohns joined F. P. Hillman in New York, to begin preparations for next season.

REPORTS GOOD STOCK BUSINESS

RIDGEFIELD PARK, N. J., Feb. 24.—The Liberty Stock Company, under the management of F. R. Bowman, has returned after a tour of many weeks through Pennsylvania and New York. Manager Bowman says that business was excellent with his company and that there is a general prosperity in stock. This applies alike to permanent or traveling companies that give good shows. He gives as his opinion that the movies everywhere, even in towns formerly unable to support a theatre, have created theatregoers who are hungry for the spoken drama—a condition of which the wideawake stock manager is taking advantage.

ACTORS BECOME SHIP RIGGERS

Sam Meharry, the stock actor; Lester Howard, Will H. White and Robert Westells, fellow professionals, are working as ship riggers for the Standard Ship Building Company on Shooter Island, near Staten Island. They had previously failed to get into the United States Army or Navy and in their desire to "do their bit" sailed for Shooter Island. That they are doing fairly well can be judged by the fact that the average pay for the four in their last week's envelopes was \$35.

CHANGES IN CRESCENT STOCK

J. Leventhal, through his New York representative, Olly Logsdon, has engaged Godfrey Mathews and Ann McDonald, for leads in the Crescent Stock Company, Brooklyn, replacing Robert Hyman and Alice Fleming. Mathews opened with the company last Monday in "The Other Wife" and Miss McDonald will open March 4 in "Just a Woman."

RANOUS HEADS IRWIN STOCK

PROVIDENCE, R. I., Feb. 23.—Rodney Ranous opened last Saturday night as leading man of the Irwin Players, the new stock company at the Providence Opera House, which succeeded the organization that occupied the house for a few weeks under the management of Thomas L. Walsh.

NORTH IS IN HOSPITAL

Harry North is at the German Hospital, New York, under treatment for a broken hip bone, the result of a fall several weeks ago. He would like to hear from his brother, "Sport" North.

TRENTON STOCK TO OPEN ON MARCH 11

MOSES OPENS SEASON EARLY

TRENTON, N. J., Feb. 25.—Montgomery Moses has completed his stock company for the Trent Theatre and will open on March 11 with "Cheating Cheaters."

Manager Moses usually opens his stock season after the regular season for the road shows closes, but his inability to get sufficient bookings to keep his theatre open is responsible for his starting with stock about two months earlier this year.

The Trent has always been a good stock house and, with the local public growing hungry for dramatic shows because of the dearth of them, there is no good reason why a permanent company cannot tack a couple of months on its season to mutual advantage.

Moses intends to present the best class of plays ever seen in local stock, including the most recent releases of Broadway successes.

H. Percy Meldon, the well-known director, will stage the productions, each of which will be given with special scenery.

The company, one of the best Moses has ever had, includes: Al McGovern and Genevieve Cliff, leads; Virginia Howell, Bessie Bruce, Marie Warren, Roy Phillips, Walter F. Jones, Will L. White and Marion Johnquest, stage manager.

Popular prices will prevail.

BUTLER LIKES WALLACE STOCK

BUTLER, Pa., Feb. 25.—This is the twenty-eighth week of the Chester Wallace Players at the Majestic Theatre, breaking all records for this place, and, despite the long engagement, the company continues to do excellent business. Two bills a week are given, those for this week being "Stop Thief" and "Which One Shall I Marry." Next week "The Light That Failed" and "Mrs. Temple's Telegram" will be given. The roster includes: Chester Wallace, Stanley DeWolf, Willard Robertson, Fred Rebo, William Mitchell, Russell Whenes, Luella Arnold, Betty DeNar, Elizabeth Fox, Lucile Adams, Antoinette Crawford, Walter Sherwood, scenic artist, and G. B. Swartz, business manager.

CORMICAN PLAYERS CHANGE

BAYONNE, N. J., Feb. 26.—There have been several changes in the Cormican Players at the Strand Theatre, here, in the last week or two. Helen Spring has succeeded Lorna Elliott as leading lady, and Ella Houghton has replaced Erina Irwin as ingenue. Rolla Lloyd, the stage director, has severed his connection with the company. The organization has become popular with the local playgoers and business continues excellent.

HYMAN RETURNS TO THE WEST

SAN FRANCISCO, Feb. 24.—Robert Hyman, formerly head of the Alcazar Stock Company here, has been re-engaged for leading business and will rejoin the company within a week. Hyman, who severed his connection with the Crescent Theatre Stock, Brooklyn, last night, is now on his way here.

BARRETT REJOINS PHELAN STOCK

LYNN, Mass., Feb. 20.—James J. Barrett has resigned as manager of the Comique Theatre and joined the E. V. Phelan Players at the Auditorium Theatre, to play heavies. Barrett was formerly with the Phelan Players and his return will doubtless be popular with the patrons of the house.

JOINS TULSA STOCK

TULSA, Okla., Feb. 21.—Lorena Tolson has joined the Grand Stock Company as leading lady, succeeding Virginia Perry, who resigned. Miss Tolson is very popular with local stock patrons, having been here before. The roster of the company now includes: Cliff Hastings, Lorena Tolson, Mary Enos, Adelaide Melnotte, Whit Brandon, Harry Ferguson, Clay Sinclair, Allen Wishert and Harry Hoxworth, with Harry Vickery director.

ACTOR WANTS TO DO BIT

ALTOONA, Pa., Feb. 22.—George G. Russell, the stock juvenile man, is still trying to get into Uncle Sam's fighting force. Up to the present time he has been rejected eight times by the United States Government and once by the Canadian officials. He has hopes of getting in under the new questionnaire ruling and comes up for examination again next week.

CAZENEUVE QUILTS MONTREAL

MONTREAL, Can., Feb. 23.—Paul Cazeneuve severs his connection with the stock at the New Empire tonight. Frederick Ormonde, who has been playing second business, leaves March 2. The company will continue under the management of Julian Aubrey.

DARRELL JOINS WALTHAM CO.

WALTHAM, Mass., Feb. 25.—Walter S. Darrell has been engaged as scenic artist of the Park Theatre Stock Company, which opens next Monday in "The House of Glass." Bob Lawrence has signed to play second business.

DEMOREST CO. OPENS IN MARCH

GREENVILLE, N. C., Feb. 23.—The Demorest stock companies, 1 and 2, will start rehearsals March 18 at this place and open the latter part of the month. Manager Robert F. Demorest is wintering at Starke, Fla.

MONTREAL STOCK LOWERS PRICES

MONTREAL, Can., Feb. 23.—The New Empire Theatre has reduced its scale of prices from seventy-five cents top to twenty-five cents, with ten cents as bottom price, instead of fifteen cents, as heretofore.

REJOIN SHANNON STOCK

BIG FALLS GAP, Va., Feb. 24.—Helen Forrest Russell and Roscoe Van Tuyle have rejoined the Shannon Stock Company here. They are old favorites with this company and will, no doubt, be heartily welcomed along the route of the show.

KANSAS CITY CO. IS POPULAR

KANSAS CITY, Mo., Feb. 24.—The stock company at the Grand continues to draw big business. The company is capable and has become very popular on account of the excellent productions given.

HARRY CLEVELAND BUYS HOME

FRUITVILLE, Cal., Feb. 24.—Harry Cleveland, stock musical comedy producer, has purchased a home in this city and, with his wife, Blanche Trelease, will spend the summer here.

HAMILTON QUILTS RATHBURN CO.

ALTERS, Okla., Feb. 23.—Leland Hamilton has closed here with Rathburn Comedians.

MAHARE ORGANIZING A STOCK

BEDFORD, Va., Feb. 25.—George W. Mahare, the leading man, is organizing a company which will take to the road April 1.

FORESTELLE JOINS DESMOND CO.

SCHENECTADY, N. Y., Feb. 23.—William Forestelle has joined the Mae Desmond Players here as second man.

**AT B.F. KEITH'S PALACE THEATRE
THIS WEEK, FEB. 25**

EDDIE WEBER

AND

MARION RIDNOR

"Youthful Prodigies"

DIRECTION LEWIS AND GORDON

BOOKED SOLID

Personal Management MAX GORDON

WILLIAM JEROME says
His New Comedy Song
**"ANY OLD JAY CAN GET
A GIRL TODAY"**

is the best laugh and applause getter that he has ever been connected with.

WILLIAM JEROME says
**"WHEN THE YANKS
COME MARCHING HOME"**

is the only patriotic song on the market that is not a "give us your kind applause"—no flag, bravado or defiance—just a beautiful, wonderful, wonderful song.

WILLIAM JEROME says
"THE IRISH WILL BE THERE"

is the song the 69th Regiment sings in the Trenches Over There—a dandy number for St. Patrick's Day week.

WILLIAM JEROME says
if you want a beautiful ballad don't overlook
**"WHEN YOU WERE
THE WORLD TO ME"**

WILLIAM JEROME

wishes to call your attention to the fact that Charles Dillingham has given permission to release the Big Hippodrome Song Hit—

**"THE BLUSHING BRIDE
AND GROOM"**

in cities outside of New York. This song was the sensation of The Lambs' Gambol, and without doubt is the best song of its kind ever written—it's one of those Bayes and Norworth things.

WILLIAM JEROME

wants you to know he publishes

"SOMETIME," "M-I-S-S-I-S-S-I-P-P-I," "COTTON PICKIN' TIME IN ALABAMA," "COME ON OVER HERE, IT'S A WONDERFUL PLACE." Our new sensation—"WHEN THE CLOUDS HAVE PASSED AWAY"—will be ready shortly.

Come in and get acquainted with William Jerome and his songs

WILLIAM JEROME
Strand Theatre Bldg., Broadway and 47th Street, New York

BURLESQUE

BEN KAHN DINES GUESTS AND EMPLOYEES

OVER 125 ARE PRESENT

The third annual beefsteak dinner of the B. F. Kahn employees was held at Castle Cave banquet hall on Seventh avenue, New York, Washington's Birthday night. It was one of the most brilliant successes ever given by this popular show man.

At the hour of midnight, the dinner started, with one hundred and twenty-five of Kahn's employees and guests present. The affair lasted until three-thirty. Dancing followed the dinner.

Kahn was toastmaster. The after-dinner speakers were Judge Groehl, Judge Friedlander, Inspector Dwyer, Captain Scobel, Nat Jacobi and Abe Minsky. Music was furnished by an eight-piece jazz band.

Among those who attended were Mr. and Mrs. B. F. Kahn, Judge Friedlander, Judge Groehl, Nat Jacoby, Senator Pothe, Inspector Dwyer, Captain Scobel, Mortimer Norden, Dr. Gibbs, Sam Raymond, Mrs. Sam Raymond, Henry Feierstein, Mrs. Feierstein, Joe Edmonston, Babe Quinn, Alice Lee, Theresa Scalera, Mr. and Mrs. Joe Burton, Pete Burns, Babe Wellington, Viola Froewis, Albert White, George Walsh, Harry Steppe, Mrs. Harry Steppe, Francis Cornell, Belle Costello, Dolly Fields, Lottie Williams, Ruth Gomez, Beatrice Sterling, Charlotte Russell, May Russell, Cecil Turkens, Ida Ridell, Charlotte Whitman, Viola Rivers, Marie La Mont, Margie La Mont, Henry P. Nelson, Miss Nelson, Abe Minsky, Herbert Minsky, Billy Minsky and party, Captain Sweeney, Anna Sawyer, Charles Burns, Hector McKinnon, Phil Phillips, Oscar Howard, Frank Lenox, P. J. Dougherty, Bobby French, Eddie Lewis, Frank Naldy, Ollie Norman, Joe Barrett, John Mack, Easter Higbee, Jack Shargel, Estelle Colbert, Peter Burk, Mrs. Peter Burk, Inspector Conboy, Captain Formosa, Sam Kraus, Dr. M. A. Greene, John McCormack, Sophie Kahn, Joseph Owens, Selma Seymour, Ethel Seymour, Lillian Lee, Gertrude Buchman, Eddie Phillips, Elsie Garell, Mr. Jaffee, Edith Herman, Moe Lang, Saul Lang, Elaine Vance, A. Fantilli, Joseph Perlman, James X. Francis, John Wilde, Dixie Dixon, James Campbell, S. Jacobson, Charles Jawitz, George Betts, Mrs. George Betts, Anthony Briglio, Billy Spencer, Otto Kremm, Mr. and Mrs. Greenhut and party, Julius Cahn, Miss Cahn, Walter Bretfield and party, Leo Kendal, Mr. Contelmo, Italian Consul, Dr. and Mrs. Howland.

"HAY TOWNS" WANT SHOWS

General Manager George Peck, of the American Burlesque Circuit, received a letter last week dated from Cortland, N. Y., asking him for a burlesque company of six girls "to play the Hay towns." Girls must do specialties and chorus work. Here is part of the letter: "We don't need extra talent, only good forms and comedy."

Mr. Peck hasn't decided what show he will book in the "Hay towns" as yet.

BAKER SUFFERS HEMORRHAGE

Charlie Baker, owner of several shows on the American Burlesque Circuit, was taken suddenly ill with a hemorrhage while in the rooms of the Burlesque Club last Thursday night. He was taken at once to Misericordia Hospital and attended by Dr. Amy. Baker had improved so much by Sunday that he was removed to his home in Brooklyn.

FILM HOUSE PUTS IN BURLESQUE

LYNN, Mass., Feb. 25.—The Park Theatre has changed its policy from moving pictures to burlesque. "The Forty Thieves" was the opening bill. The cast included Charlie Mac, English comedian; Sam Micalis, Bert Walton, Wilson Franklin, Billy Cumby, Lillian Lipman, Mary Kearns, Mollie Gilmore and a chorus of thirty. Booked for early presentation at the Park are "Oh, Boy," "Nothing but the Truth," "Mother Carey's Chickens" and "Experience."

WATSON'S CONTRACT EXPIRES

CHICAGO, Ill., Feb. 23.—"Sliding" Billy Watson, who is featured with Hurtig & Seaman's "Burlesque Wonder Show," announced today that his contract with that firm will run out this season, and that he had made no arrangements for next year.

Watson says that this has been the best season financially he or his company has ever had. Watson has been with Hurtig & Seaman for the past fifteen years.

MORGENSTERN AFTER 2 HOUSES

Henry Morgenstern, who has been presenting burlesque at the Fourteenth Street Theatre, is conducting negotiations for the leasing of the Metropolis and Gotham theatres, with the idea of placing burlesque companies in them also. The Metropolis is the old Frank Keeney house at Third avenue and Forty-third street, and the Gotham is in Brooklyn.

POUGHKEEPSIE HOUSE FLOPS

POUGHKEEPSIE, N. Y., Feb. 26.—The "Military Maids" will be the last American burlesque attraction to play the Collingwood, this city. It played here Monday. Four weeks' bookings in the house were tried out by the American Circuit, but the shows failed to get any money.

WILL RETURN TO BURLESQUE

Mabel Lea, who has been with Charlie Robinson's shows the past five seasons, but is laying off this year, will return to burlesque next season. She is now booked to open at Lake Pearline, Mass., Decoration Day, for a six weeks' engagement in vaudeville.

JOE LYONS' BABY DIES

TORONTO, Can., Feb. 22.—A son, which was born to Mr. and Mrs. Joe Lyons at their home in this city, Feb. 17, lived only three days. Mrs. Lyons is doing nicely. Lyons is straight man with Charlie Taylor's "Darlings of Paris" company.

NEW CASTLE REPLACED

Beaver Falls will hereafter replace New Castle during the week following Cleveland. The week will now run Monday at Erie, Tuesday, Oil City; Wednesday, Beaver Falls; Thursday, Friday and Saturday, Youngstown.

BILLY SPENCER'S SON DRAFTED

PHILADELPHIA, Pa., Feb. 23.—Bert Spencer, son of Billy "Grogan" Spencer and a member of the vaudeville team of Spencer and Gahan, who have been playing the United Time, left this city today for Camp Mead.

LEWIS IS TO CLOSE

BALTIMORE, Feb. 23.—Charles E. Lewis, straight man of Barney Gerard's "Some Show," has given in his notice to close with the show at the Gayety, Washington, Saturday night.

COOPER GOING TO SPRINGS

James E. Cooper and Mrs. Cooper will shortly leave for a trip to Mt. Clemens, Mich., where Mrs. Cooper will undergo treatment for a severe case of rheumatism.

"GAYETY GIRLS" DO THEIR "BIT"

PUSH SMILEAGE BOOK CAMPAIGN

WASHINGTON, D. C., Feb. 23.—A bevy of "Gayety Girls" from the Sam Howe Company show stormed the nation's capital during their stay here in a "smileage" book selling campaign. Their appeals in behalf of the soldier boys were irresistible and hundreds of citizens purchased books at a dollar a throw. Fourteen of the show girls accounted for \$150 in a few hours' campaigning.

The young women advanced on the government buildings and along Pennsylvania avenue and other principal streets. Three automobiles, covered with banners announcing the "drive" and the fact that the "Gayety Girls" of the Howe show were doing their "bit" for Uncle Sam's soldier boys, were employed to whisk the pretty campaigners from one strategic point to another, and were always centers of interest. Police objection to the display of streamers advertising the show was overcome and the theatre at which the girls later appeared played to capacity business.

An effort to get Joseph Tumulty, secretary to the President, to pose for the cameraman, in the act of buying a "smileage" book from one of the fair salesmen, was unsuccessful. Mr. Tumulty advancing the argument that the taking of photographs on the White House grounds was not permissible.

Those of the "Gayety Girls" selling books were Edith Mellor, Lucille Du Mott, Alice Raymond, Sylvia Brody, Helen Tarr, Lillian Troy, Harriett La Tour, Rose Belmont and Eva Goodale.

Four members of the company later entertained 150 soldiers at a dinner given at the National Hotel in honor of the departure for France of the khaki-clad lads. They were Edith Mellor, Snitz Moore, Davy Jaimeson and Lew Harris.

DANNY MURPHY, SICK, QUILTS

SAN ANTONIO, Texas, Feb. 25.—Danny Murphy, second comedian last season and, up to a few weeks ago, this season, with "The Burlesque Review," has closed with the company in Kansas City on account of ill health. He is stopping at Gunther's Hotel, here. Joe Dunegan, owner of the Edwards Hotel, Kansas City, sent him here.

JULIETTE BELMONT IS PROMOTED

PROVIDENCE, R. I., Feb. 23.—Juliette Belmont, the dancing and singing violinist whose specialty this season with "The Twentieth Century Maids" has won much favor, has been promoted to the prima donna role of the company, succeeding Vera Rossmore, who suddenly closed several weeks ago at Miner's Bronx.

AMELIA BURY IS MARRIED

Amelia (Bee) Bury, a member of the Sam Sidman Company, and Jack J. Hagan were married by Justice Meade at Greenwich, Ct., last week. Hagan, with his brother, left New York later for Ft. Leavenworth, Kan., where they will become telegraphers in the U. S. Signal Corps.

SCRIBNER IS BACK

General Manager Sam Scribner, after two weeks' vacation at Pinehurst, returned to his desk in the Columbia building, Monday morning.

Burlesque News continued on Pages 25 and 31

"MILLION DOLLAR DOLLS" IS ONE OF THE BEST SHOWS OF SEASON

The "Million Dollar Dolls," at the Columbia this week, is one of the best singing and comedy shows of the season. It is fast and full of action, with many new bits, and a few old ones which, however, are twisted around to look new.

Cliff Bragdon and Scotty Friedell handle the comedy and have no trouble in keep the audience in an uproar during the entire performance. Bragdon, who does an eccentric, is new to burlesque, and presents a new style of work, which is a relief. He is a little fellow with an odd make-up and a funny mustache. He also has a clever way of putting his material over. He takes some wonderful falls, and dances and plays the cornet well. He is a hard worker.

The "fortune" bit was well worked up by Bragdon, Friedell, Morrison and the Misses Parker, Barry and Mae. The "money" bit, done differently than others, was good for many laughs, as put over by Bragdon, Friedell, Carr and the Misses Barry and Mae. The "kissing" bit was funny and well done by Friedell, Bragdon and the Misses Barry and Parker.

The "pick-out" number was worked in a different way than is usually done with lots of comedy. Bragdon, Friedell and Miss Barry handled it with the chorus. The "quarrel" bit was good for laughs, as done by Bragdon, Friedell, Mandell, Carr and Miss Barry.

Walter Morrison is a classy young "straight" man, who can read lines, and has a corking good voice. He shows up well in scenes and makes many changes of clothes.

Norma Barry is the ingenue. She is pleasing to look at and has a fine voice. In her numbers she is action all the time. She reads her lines well and has a pretty wardrobe.

Friedell does a tramp in clever fashion. He dresses the part clean and delivers his lines nicely. His work is far above the average. He and Bragdon work well together.

Gladys Parker is a lively soubrette, who works and puts her numbers over with a vim. Her dresses are pretty; she has lots of personality and looks well in tights.

Ede Mae is a prima donna of class, who has an excellent voice, and renders her numbers with feeling. Her costumes are pretty, and she works easily.

The "Hypnotism" bit is funny and good for many laughs, as put over by Bragdon, Friedell, Mandell and the Misses Mae, Barry and Parker.

Harry Mandell is another straight who handles himself well. Mandell works nicely in bits, and puts his numbers over with telling effect.

The "potato" bit was another good one, and was well put over by Bragdon, Friedell, Morrison and Miss Parker.

Bragdon and Carr went big with their musical act. The train imitation likewise scored with the audience.

The "flower" bit caused much amusement, as done by Bragdon, Friedell, Carr, Mandell and Miss Mae.

The dramatic scene was good for plenty of laughs, as done by Bragdon, Morrison and Mae.

Friedell also offered some good parodies, which were well received as was his Scotch number.

Harold Carr does characters and handles them nicely. He has a good stage presence.

Bragdon, Friedell, Mandell, Carr and Miss Mae offered a good "love" bit also.

The "Sunny Italy Sextette," with their burlesque opera, won favor.

There are many other good things about the "Million Dollar Dolls," but space is valuable and we have reached the limit. It's a great show, with a set of principals who can sing, and a sure winner. Sim.

WE'VE BUILT A REPUTATION

as publishers of Irish song successes second to none in the world and thru them have become known as

THE HOUSE OF IRISH HITS

so it stands to reason that we are unusually careful before announcing a new one to our singing friends in the Profession

THE

THE

AND

SHANNON-SHAMROCK-YOU

will surely add to this reputation, as it is without doubt' one of the most beautiful and sympathetic Irish Ballads, from every standpoint, that we have ever published and will equal if not surpass in popularity any of the great successes we've given you up to now.

The lyric by PHIL. H. ARMSTRONG will surely appeal to not alone every Irish heart, but to every lover of a good poem, while the music by DANIEL J. SULLIVAN, is typically Irish and as flowing and singable as you could wish for, with a "punch" climax that every singer will revel in.

PROFESSIONAL COPIES AND ORCHESTRATIONS IN ALL KEYS

M. WITMARK & SONS

THOS. J. QUIGLEY	ED. EDWARDS	AL. BROWNE	JACK LAHEY	JACK CROWLEY	FRED HARRISON	H. ROSS MCCLURE	HAL M. KING	PETE SMITH
Chicago, Ill.	Philadelphia, Pa.	San Francisco, Cal.	Boston, Mass.	Providence, R. I.	Baltimore, Md.	St. Paul, Minn.	Kansas City, Mo.	New Orleans, La.
Schäfer Bldg.	35 S. Ninth St.	508 Pantages Bldg.	218 Tremont St.	18 Belknap St.	New Reilly Hotel	Emporium	Gaiety Theatre Bldg.	1028 Breirville St.

AT B. F. KEITH'S ALHAMBRA THEATRE, THIS WEEK, FEB. 25

W. J. (Sailor) REILLY

SAILING ON THE VAUDEVILLE SEA
S. S. "SUCCESS"

AT B. F. KEITH'S THEATRE, PROVIDENCE, NEXT WEEK, MARCH 4th, AND A RETURN ENGAGEMENT

AT B. F. KEITH'S PALACE THEATRE, WEEK OF MARCH 11th

GEO. RANDALL & CO.

In the Brilliant Comedy Gem "TOO EASY"

SAM NAINOA

Hawaiian Steel Guitar

N. V. A.

DIRECTION—PETE MACK

Aerial Le Vines

GROUND AND AERIAL NOVELTY.

Edgar Winthrop

Comedy Songs, Topsy Turvy Comedian

Direction—Abe Fineberg

BILLY EVYLEEN
PURCELLA and RAMSEY
IN CLASSY MELODIES, COMEDY AND ARTISTIC DANCES
DIRECTION—JOE MICHAELS

EVYLEEN
RAMSEY
LOEW CIRCUIT

BERT. O'ROURKE & ATKINSON CLARE
THE PITTER-PATTER PAIR
Direction—PAT CASEY

FLYING KEELERS

Direction—BILLY GRADY

Playing U. B. O. Time

T. ROY BARNES has joined the U. S. Navy.

Elsie Huber is preparing a new act for vaudeville.

Clarence Nordstrom is in the cast of "Oh Look."

Donald McDonald has been given a part in "Toot Toot."

Bernard W. Simon was examined for the draft last week.

Murray Livingstone will open soon on Loew southern time.

Eileen VanBiene will play a leading role in "Follow the Girl."

Bobby Gale has joined Frank Whittier in his vaudeville skit.

J. C. Huffman is staging "Follow the Girl" for the Shuberts.

Edward Royce has been made manager of the Century Theatre.

Murdock Pemberton is the father of a baby girl born last week.

Flora Zabelle has replaced Francis Demarest in "Toot Toot."

Emmet DeVoy closed his act, "The Call of Childhood," on Feb. 20.

Sue MacManamy will leave the cast of "Lombardi Ltd." Saturday.

Marcus Loew, vaudeville and movie magnate, is at Palm Beach.

Anna Morris and Billie Wilson are having a new act written for them.

Dave Raefel will open in Brooklyn this week in a new ventriloquist act.

Sam Baerlitz and Bell Schenck, a sister of Joe Schenck, have become engaged.

Lydia Barry laid off in Cincinnati last week while waiting to open at Keith's.

Will H. Cohan and Al Canfield are doing a double act on the Pantages time.

Charley Fields, a brother of Lew, is in Miss Allston's Sanitarium, seriously ill.

Florence White will do a song specialty with Wm. Lloyd's act, "The Scallywag."

Jimmy Fox, who, at one time, was at the Winter Garden, has enlisted in the navy.

George Foster Platt staged the production of "The Squab Farm" for the Shuberts.

Jack Clifford has recovered from his sprained ankle and is playing the Orpheum Circuit.

Robert Edeson closed his season in "Love Forbidden" last Saturday in Philadelphia.

Dick St. Vrain has left the "Very Good Eddie" Company and is due in New York this week.

Charles Osgood, of the Klaw and Erlanger offices, has gone to Florida for a month's rest.

Helen Hilton, formerly with "Cheating Cheaters," is visiting friends and relatives in the South.

Dorothy Sutton has replaced Helen Molineaux in "Why Worry," playing U. B. O. time.

Harvey J. Maxwell, of "March's Musical Merry Makers," is visiting his parents in St. Joseph, Mo.

Willard Mack was operated upon for nose trouble last Wednesday at the Polyclinic Hospital.

ABOUT YOU! AND YOU!! AND YOU!!!

Dave Green, of the Sheedy Vaudeville Agency, has been drafted, and expects to be called shortly.

Edmund Lowe has been engaged by Oliver Morosco to play the leading role in "The Walk-Offs."

Sam Hearn has accepted his route for the remainder of the season and opens in Detroit next week.

Jack Boyle, of the Bruce Duffus booking agency, has been called for examination next Monday.

Leighton and Whitehead, just returned from their Western trip, will open on Loew's Circuit soon.

Mae O'Loughlin is now giving diving exhibitions at the Brighton Winterpool Baths every Sunday.

Bert Levy's son, Bert Jr., has been promoted and is now a lieutenant in the Canadian aviation corps.

John T. Moran, general manager of the Casey-Morris Agency, is on the job again after his recent illness.

Hudler, Stein and Phillips, under the billing of "Steps of Harmony," have opened on the Orpheum Circuit.

Charles Lyon, advertising agent of the Grand Opera House, Terre Haute, Ind., has joined the U. S. Aviation Corps.

Glen Anders is co-starred with Mona Bruns in "The Honeymooners," a vaudeville act written by Aaron Hoffman.

J. W. Mathews, of the New York Hippodrome business staff, has been ill and confined to his home for several days.

Bob Myers, formerly with Cy Plunkett, enlisted last week as yeoman in the navy. Plunkett will do a single until he returns.

Rena Parker and Hazel Kirke went into the cast of "Flo Flo" last Monday, replacing Vera Michelina and Ruby Norton.

Al Striker has received the now familiar white card from a local draft board, certifying that he has been placed in Class One.

Dick Arnold and Arnette Creighton, one of the Creighton Sisters, will open shortly in an act which is now being prepared for them.

Ruth Page, a member of the Adolf Bohm Ballet, sails next Friday for South American to join the Anna Pavlova company.

Adel Rotina and Neil Barrett have a new comedy act, which will open at the Kelcey, in Trenton, on United time this week.

Marie McConnell, Evelyn Ferris and Laura Walters have been added to the cast of "Rock-a-By Baby," now in rehearsal.

Oscar Osso has been appointed United States representative of the Society of French Authors, Composers and Publishers of Music.

Edward Elsner, co-director of "The Woman on the Index," was taken ill with a cold last week which confined him to his apartment.

Arthur Pearson, who has been producing burlesque and girl acts, in future will devote his energies to the production of Broadway shows.

Fred Lindsay, known in vaudeville as "The Australian Whip King," has been appointed colonel of the 17th Cameronians, a Scotch regiment.

Asa Aoki, a real Jap, has replaced Beatrice Taylor, American Jap, with Mr. and Mrs. Walter O. Hill in their act "What Every Man Needs."

Lionel Atwell has been engaged by Arthur Hopkins in support of Mme. Nazimova for her season of Ibsen's drama at the Plymouth Theatre.

Aubrey Mittenhall will soon produce a new musical comedy, the book and lyrics of which are by Charles Horwitz and the music by George Rosey.

Wm. A. Page, general press representative for Elliott, Comstock and Gest, who has been in Chicago, is back at his desk in the Century Theatre.

Wm. Moore Patch is author of "The Greater Hero," the playlet that was used last week as a curtain raiser at Patch's Pitt Theatre, Pittsburgh.

Miss Kuhnne, the South African actress, who has been in New York for the past year, has been called to Johannesburg on urgent business.

Maude Eppe has forsaken the footlights to conduct Val-Eppe's Black Diamond Cabaret. Valery Macken is Miss Eppe's partner in the enterprise.

Bobbie O'Neil with Evelyn Nesbit in vaudeville is likely again to appear in a revue at Henderson's Music Hall, Coney Island, the coming Summer.

Pauline Curley, a motion picture actress, made it known last week that she had been married to Richard Bonelli, the Boston baritone, last November.

Fred Wilton has been engaged by Selwyn and Company to let all of Chicago know that "The Naughty Wife" is playing in the Loop of that city.

Demarest and Doll got in Saturday from Chicago, having just concluded a successful tour, booked by Loew. They will play Canadian time shortly.

J. C. Morton, to avoid conflict of names, will call his vaudeville troupe J. C. Morton and Company. It consists of himself, his wife, son and daughter.

Eddie and Birdie Conrad, singers, dancers and mimics, are rejoicing over the arrival of a baby boy. Mrs. Conrad will retire from the stage for a year.

W. L. Oliver, formerly with William Wamster's "The Wizard of Wiseland" Company, is at the Officers' Ground School, San Antonio, Tex., Aviation Field.

Eddie Livingston, the agent, is going to leave the ranks of bachelors, as Miss Belle Schaflander, a non-professional, of New Haven, will become his bride soon.

Genevieve Crawley, a Chicago cabaret singer and song writer, has been named as co-respondent in a divorce suit instituted against Charles P. Squire, a broker.

Pat Stromberg, former Cleveland actor, now at Camp Sherman, has been appointed to assist in preparing plans for entertainment of soldiers after they reach France.

The La Belle Titcomb act was withdrawn from the bill at the Prospect Theatre, Brooklyn, at the Tuesday matinee performance last week and worked all day Wednesday rehearsing so that they could open at Proctor's Theatre, Mt. Vernon, the last half of last week.

Dick Temple, the musical comedy actor and husband of Kathryn Miley, the vaudeville singer, has enlisted in the British Army and is now in training at Toronto, Can.

Tomy Kitamura, member of the Japanese troupe, has enlisted in the navy. Kitamura is said to be the first Japanese who has joined this branch of the Government service.

Lola Curtis, member of Fred Stone's "Jack o' Lantern" Company at the Globe Theatre, will appear in Paris after the war in an American musical comedy at the Floies Marigny.

Raymond Hubbell, who composed the music of the last three Hippodrome spectacles, has returned to New York from Southern California. He has been writing the score of a new light opera.

Joe Letora, who plays the role of Jules Gaillard in "Going Up" at the Liberty Theatre, won a first prize at the recent Pagan Route Number Four Ball. He was dressed as a Spanish gentleman.

Sam Lawrence, late with the Greater Rutnervord Carnival Shows, is now associated with Harry Reimer, and will assist in the preparation of "tab" and other girl acts.

Geraldine Rita Inglass arrived at Woodcliff, N. J., on February 17 weighing ten pounds. She is the daughter of Jack Inglass, of Inglass and Duffy and Marie Readings, and is the third child in the family.

Robert Marks, who has aided in the staging of several London productions, returned from Philadelphia last week, where he interpolated a trench scene into "Toot Toot," the new Henry W. Savage piece.

Eleanor Haber, who is starred in "The Woman of a Thousand Secrets," now playing Loew time, is a niece of George Davis, manager of the Alcazar, San Francisco. Jack Bryce is Miss Haber's leading support.

Victor Herbert returned from Cincinnati last week, where he was presented by the symphony society of that city with a huge loving cup and a specially mounted and decorated baton as a mark of appreciation.

Bert Wilcox, who is presenting the Willard Mack sketch "Why Worry?" in vaudeville, was examined by the draft board of Easton, Pa., last week. He passed the physical examination and was accepted for service.

Fred Hallen, having recovered from his recent illness, has resumed his vaudeville engagements with his wife in their act "The Corridor of Time." They played the Temple Theatre, Rochester, N. Y., last week as a starter.

Willard Holcomb, who has been looking after the publicity for "Chu Chin Chow" and the Manhattan Opera House productions during the temporary absence of Wm. A. Page, will soon start West ahead of "The Wanderer."

Mrs. James Thoms, wife of the manager of the Grand Opera House, has completely recovered from the attack of paralysis that necessitated her confinement in a sanitarium for over a year and has returned to her home on Long Island.

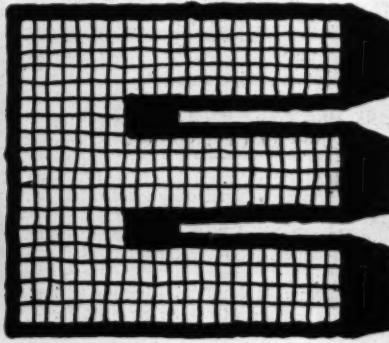
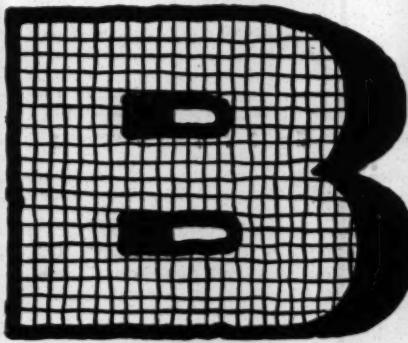
Sue Higgins, who formerly carried her own stock company, playing throughout this and the State of Pennsylvania, has embarked into the theatrical agency business on her own account, with a suite of offices in the Putnam building.

Emelia Polini closed with "Yes or No" last Saturday night and left the following day for San Francisco from whence she will go to Australia to play an extended engagement under the Tait management. Georgia Harvey accompanied her.

ON THE WEEPS

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Wrong
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'FEIST'
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Song
Be A
Stage
Hit."

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Now Playing United Time

Direction—BILLY GRADY

February 27, 1918

THE NEW YORK CLIPPER

21

U. B. O.
NEW YORK CITY.

Palace—Grace La Rue—Bessie Clayton—Jim & Bonnie Thornton—Eva Tanguay—“The Weaker One”—Walter Brower—Jod & Ethel Dooley—Everest’s Monkeys—Morin Sisters—Three Kanes.

51st Street (Feb. 28-March 2)—Rigoletto Four—Julian Hall—“Honour Thy Children”—Mme. Rhea & Co.

Royal—Mullen & Coogan—Eva Taylor & Co.—Olive Briscoe—Bert Fitzgibbon—The Littlejohns—Bradley & Ardine—Hedges & Hedges—Valeska Suratt & Co.

Riverside—Watson Sisters—Jack Wilson & Co.—Ryan & Lee—McIntosh & Mads—Adele Rowland—“On High Seas”—Florence Roberts & Co.

Colonial—Courtney Sisters—Santos & Hayes—Wm. Ferry—Evelyn Nesbit & Co.—Prosper & Maret—Joyce, West & Moran—Wm. Gaxton & Co.—Hunting & Francis—Moon & Morris.

Alhambra—Alex. McFayden—Santley & Norton—Swan & Mack—Baraban & Brohs—Molle King—“Camouflage”—Four Bolles.

BROOKLYN.

Bushwick—Pallen’s Bears—Dooley & Sales—Gladys Hanson—Elmire & Williams—Jed & Ethel Dooley—“Corner Store”—Van & Schenck—Fox & Ward—Steven O’Rourke.

Orpheum—“Rubeville”—Mignon—Mack & Vincent—Mme. Cronin’s Novelties—Mason Keebler Co.—McDevitt & Lucy.

BALTIMORE, MD.

Maryland—Frances Kennedy—Lew Dockstader—Millership & Gerard—Taylor Trio—Gilbert & Friedland—Al Abbott.

BOSTON, MASS.

Keith’s—Bert Levy—Moss & Frye—Elsa Ruegger—Handbox Revue—Three Dooleys—“Submarine F7”—Corbett, Shepherd & Donahue—Fisher Hawley & Co.—Sansone & DeLila.

BUFFALO, N. Y.

Keith’s—Eddie Leonard—Mabel Russell—Diamond Granddaughter—Edward Marshall—Whipple Huston & Co.—T. Roy Barnes—Mme. Chilson Ohrrman.

CINCINNATI, OHIO.

Keith’s—Duffy & Ingalls—Marie Fitzgibbon—Lyons & Yosco—De Hall Caine—Julian Eltinge.

COLUMBUS, OHIO.

Keith’s—March’s Lions—Bell & Eva—Billy McDermott—McKay & Ardine—“Motor Boating”—Carlisle & Romer—Four Harmony Kings.

CLEVELAND, OHIO.

Keith’s—Eddie Borden & Co.—Stella Mayhew—Al & Fannie Stedman—“Somewhere in France”—Robert Edeson Co.—Queenie Dunedin—Yvette & Saranoff—Five Nelsons.

DETROIT, MICH.

Miles—Mr. & Mrs. Jimmy Barry—Will Ward & Girls—Seven Bracks—Elizabeth Brice—Nonette—Una Clayton & Co.

DAYTON, OHIO.

Keith’s—“Futuristic Revue”—Ed Morton—The McIntyres—Ford & Houghton—Milton & DeLong Sisters—Bert & Harry Gordon.

GRAND RAPIDS, MICH.

Keith’s—Kenny & Hollis—Herman & Shirley—Helen Trix & Josephine—Adair & Adelphi—McMahon & Chappelle—Oiga Mishka & Co.

HAMILTON, CAN.

Keith’s—Nellie Allen—Pistel & Cushing—The Duttons—Burns & Frabito—Olath Miller Co.

INDIANAPOLIS, IND.

Keith’s—David Saperstein—Mankini Troupe—Adelaide & Hughes—Lydia Barry—Abbott & White—Thomas & Hall—Harry Cooper & Co.

LOUISVILLE, KY.

Keith’s—The Misses Campbell—Harry L. Mason—O’Neill & Walmsley—Edwards Song Revue—Heras & Preston.

MONTREAL, CAN.

Keith’s—Chas. Grapewyn & Co.—Margaret Young—Brandel & Bert—Ford Sisters & Co.—“Clubmates”—Emmy’s Pets.

PHILADELPHIA, PA.

Keith’s—Guiran & Newell—Blanche Ring—Maud Earle & Co.—Young & April—Little Billy—Lloyd & Wells—Kimberly & Arnold—Helen Gleason & Co.—Kenny & Nobody.

PROVIDENCE, R. I.

Keith’s—Wm. J. Riley—DeLeon & Davies—Bolinger & Reynolds—Bob Hall—McCarty & Faye—Mystic Hanson Trio—The Geralds—Laura Hope Crews.

PITTSBURGH, PA.

Keith’s—“Dancing Girl of Delhi”—Ed Renard—Sylvia Clark—McMahon, Diamond & Chappelle—Cameron Sisters & Co.—Wright & Dietrich.

ROCHESTER, N. Y.

Keith’s—Doree’s Celebrities—Finck’s Mules—Leavitt & Lockwood—Moore & Whitehead—Jack & Forni—Sam Hearn—Dorothy Hayes & Co.—Farrell Taylor Co.

TORONTO, CAN.

Keith’s—Clark & Hamilton—Swor & Avery—Gould & Lewis—Lady Duff Gordon—Ray Samuels—Juno Salmo.

TOLEDO, OHIO.

Keith’s—Rath Bros.—Juliette Dika—Joe Brown—Browning & Denny—“Bonfires of Old Empires”—Conroy & Lemaire.

WASHINGTON, D. C.

Keith’s—Morris & Campbell—J. & C. Williams—Fritz & Lucy Bruch—Imhoff, Conn & Corrine—B. Corrigan & Co.—White & Haig.

YOUNGSTOWN, OHIO.

Keith’s—Maleta Bonconi—Six American Dancers—Rudinoff—John B. Hymer & Co.—Belle Baker—Beeman & Anderson—Dainty Marie—Henshaw & Avery.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Majestic—McIntyre & Heath—Cecil Cunningham—Scotch Lads & Lassies—Brice & Barr Twins—Adair & Adelphi—Eddie Dowling—Hayward Stanford—Norwood & Hall—Casting Campbells.

Palace—Sophie Tucker—Diamond & Brennan—Primrose Four—Robbie Gordone—Bennett & Richards—Frank Westphal—Gonne & Alberta—Garcinetti Bros.

VAUDEVILLE BILLS
For Next Week

CALGARY, CAN.

Orpheum—George Dameral & Co.—Wheeler & Moran—Cooper & Robinson—Haruko Onuki—La Zier Worth & Co.—“In the Zone”—Oakes & De Lour.

DENVER, COLO.

Orpheum—Jos Howard’s Revue—King & Harvey—“Five of Clubs”—Doc O’Neil—Leonore Simpson—Claude Roode & Co.—Bessie Temple & Co.

DES MOINES, IA.

Orpheum—Four Husbands—Sylvester & Vance—Edwin George—Huller, Stein & Phillips—Jordan Girls—Tyler & St. Claire—“Our Family.”

DULUTH, MINN.

Orpheum—Montgomery & Perry—Billy Reeves & Co.—Yates & Reed—Natalie Sisters—Three Stewart Sisters—Helen Savage & Co.—Claude & Fannie Usher.

KANSAS CITY, MO.

Orpheum—Fritz Scheff—Dunbar’s Tennessee Ten—Herbert Clifton & Co.—Rae E. Ball—Toney & Norman—Kanzawa Japs—Harry Green & Co.

LOS ANGELES, CAL.

Orpheum—Altrusium—Valnovia’s Gypsies—Emma Carus & Comer—Stan Stanley—Bernard & Janis—Ruth Roye—Roule Slims—Four Marx Bros.

LINCOLN, NEB.

Orpheum—Avon Comedy Four—Anna Chandler—Keller, Mack & Anna Earl—Rice & Werner—The Le Grobs—Ruth Osborne—Boyard & Co.

MINNEAPOLIS, MINN.

Orpheum—The Morgan Dancers—Four Haley Sisters—Bert Swor—Cole, Russell & Davis—Burley & Burley—The Le Boles—Tzaraz.

MILWAUKEE, WIS.

Orpheum—Sallie Fisher & Co.—Arthur Deagon—Miner Shaw—Gallagher & Martin—Louis Simon & Co.—Betty Bond & Co.—Amber Bros.—Wilson Aubrey Trio.

MEMPHIS, TENN.

Orpheum—Nan Haiperin—Sam Mann & Co.—Willie Weston—Winona Winter—Pete & His Pals—Prevost & Brown.

NEW ORLEANS, LA.

Orpheum—The Lovettes—W. C. Kelly—Lemaire & Gallagher—Williams & Wolfs—Louis Hardt & Kenty & Burt—General Pisano.

OMAHA, NEB.

Orpheum—Ruth St. Denis—Jim & Betty Morgan—Vivian Holt & Rosedale—“For Pity’s Sake”—The Gaudsmiths—Verce & Vercl—Frank Crumit.

OAKLAND, CAL.

Orpheum—Creasy & Dayne—Al Shayne—Harry Gilfoil—“The Proprietary Recruit”—Santi & Co.—Morton & Glass.

PORTLAND, ORE.

Orpheum—“Vanity Fair”—McDonald & Rowland—Harry Holman & Co.—Basil & Allen—Harry & Etta Connally—Regal & Bender—Cycling Brunettes.

ST. PAUL, MINN.

Orpheum—Elizabeth Murray—Fanchon & Marco—Kathy Dahl & Gillen—Bronson & Baldwin—Jim Gillen—Gwen Lewis—Harriet Temple & Co.

SACRAMENTO, STOCKTON & FRESNO, CAL.

Orpheum—Hyams & McIntyre—Scarploff & Varnava—Stuart Barnes—Elida Morris—Ziegler Twins & Band.

SALT LAKE CITY, UTAH.

Orpheum—Alan Brooks & Co.—Boothby & Everdeen—Bennie—Comfort & King—Selma Bratza—Parker Bros.—Lester, Sheehan & Regal.

SAN FRANCISCO, CAL.

Orpheum—Gertrude Hoffman—Kelly & Galvin—J. C. Nugent & Co.—The Sharricks—Leo Beers—Lean & Mayfield—Kerr & Weston—Alfred Latell & Co.

SEATTLE, WASH.

Orpheum—Nellie Nichols—Val & Ernie Stanton—Phina & Picks—Sarah Padden & Co.—Hanion & Clifton—“Colour Gems”—Will Oakland & Co.

ST. LOUIS, MO.

Orpheum—Lucille Cavanagh—Edwin Arden & Co.—Joe Jackson—Lightners & Alexander—Joe Towle—Rockell & Wood—Bissell & Scott—Burt Johnston & Co.

SPOKANE, WASH.

Orpheum—Blossom Seeley & Co.—Varden & Perry—Hatch Kitamura Trio—“In the Dark”—Reed & Wright Girls—Lucille & Cockie—Capt. Anson & Daughters.

VANCOUVER, CAN.

Orpheum—Kalm & Brown—“The Corner Store”—Foster Ball & Co.—Pradkin—Three Weber Girls—Allan Shaw—Marion Harris.

WINNIPEG, CAN.

Orpheum—Leona La Mar—Count Perrone & Oliver—Loney Haskell—Dugan & Raymond—Tasma Trio—Brodean & Silvermoon—“Exemption.”

LOEW CIRCUIT

NEW YORK CITY.

American (First Half)—Harry Tsuda—Winchell & Greene—Welch, Mealy & Montrose—“Les Aristocrats”—Rosamond & Dorothy—“Falling Star”—American Comedy Four. (Last Half)—Frank & Walter Britton—Jim & Anna Francis—Holmes & LeVere—Treffrey & Miner—Octavia Handworth & Co.—Murray Bennett.

Boulevard (First Half)—Frank & Walter Britton—Clinton & Rooney—Harold Selman & Co.—Julia Curtis—Hubert Dyer & Co. (Last Half)—Helene Sullivan & Mason—“Easy Money”—Tracy & McBride—McCloud & Carp.

SALT LAKE CITY, UTAH.

Pantages—Abola Trio—Wilson Lions—Burke & Tuhoe—Lewis & Lake—Grindell & Esther—Ernest Antonio Trio.

SAN DIEGO, CAL.

Pantages—“Bride Shop”—Senator Francis Murphy—Jack Kennedy & Co.—Flo & Ollie Walter-Rodriguez.

TACOMA, WASH.

Pantages—“Girl at Cigar Stand”—Francis & Nord—Homer Dubard—Winston’s Seals—Canfield & Cohen.

VANCOUVER, CAN.

Pantages—“Topay Turvey Equestrians”—John & May Burke—Silver & Duval—The Lelands—Anderson’s Revue.

VICTORIA, CAN.

Pantages—Harvey Trio—Lee Hop Co.—Pat Thompson & Co.—Roscoe’s Minstrels—Hope Vernon—Goldie & Ayers.

WINNIPEG, CAN.

Pantages—Adanova & Co.—Orren & Drew—Four

Meyakos—La France & Kennedy—Singers’ Mid-gets.

POLI CIRCUIT

BRIDGEPORT, CONN.

Plaza (First Half)—Byron Lloyd & Co.—Baker & Rogers—“Inspiration.” (Last Half)—Dolph & Susie Levine—Jack Marley.

BRIDGEPORT, CONN.

Poli (First Half)—Permaine & Shelley—Moore & West—O’Donnell & Blair—Texas Comedy Four—Pat Rooney & Marion Bent Co. (Last Half)—The Zanaros—Olga—Miller & Lyles—Australian Woodhoppers.

HARTFORD, CONN.

Poli (First Half)—Krayona & Co.—Gilmore Corbin—Saxo Five—Amoros Sisters. (Last Half)—John & Winnie Henning—Relley & Lester—“Stampede Riders.”

PALACE (First Half).

Palace (First Half)—Jack Marley—Hers & Fairman—Miller & Lyles—“Vacuum Cleaners.” (Last Half)—Kate & Wiley—Permaine & Sheely—John R. Gordon & Co.—Green, McHenry & Dean.

NEW HAVEN, CONN.

Bijou (First Half)—Suttle Sisters—Two Conlees—“New Petticoats”—Herbert & Whitney—Three Bennett Sisters. (Last Half)—Moore & West—Texas Comedy Four—“Inspiration.”

PALACE (First Half).

Palace (First Half)—The Zanaros—Regan & Renard—“Stampede Riders.” (Last Half)—Hers & Fairman—Baker & Rogers—Pat Rooney & Marion Bent Co.—Saxo Five.

SPRINGFIELD, OHIO.

Palace (First Half)—Jermon & Mack—McWatters & Tyson—Lewis & Leopold—Emmett Welch’s Minstrels. (Last Half)—Cook & Rother—Rome & Wager—O’Donnell & Blair—Cliff Green—“Vacuum Cleaners.”

SCRANTON, PA.

Poli (First Half)—Carbey Bros.—Helen Harrington—Bert Earl Trio—Bert Melrose. (Last Half)—Black & White—Newport & Stirk—Conley & Webb—Eddie Miller Duo.

WATERBURY, CONN.

Poli (First Half)—Cook & Rother—Cliff Green—Fisk, Scott & Harrison—“Second Childhood”—Green, McHenry & Dean—Australian Woodhoppers. (Last Half)—Ball Bros.—Gilmore Corbin—Byron Lloyd & Co.—McWatters & Tyson—Tom Brown’s Musical Review.

WILKES-BARRE, PA.

Plaza (First Half)—Black & White—Newport & Stirk—Conley & Webb—Eddie Miller Duo. (Last Half)—Carbey Bros.—Helen Harrington—Bert Earl Trio—Bert Melrose.

WORCESTER, MASS.

Plaza (First Half)—Cook & Rother—Cliff Green—Fisk, Scott & Harrison—“Second Childhood”—Green, McHenry & Dean—Australian Woodhoppers. (Last Half)—Ball Bros.—Gilmore Corbin—Byron Lloyd & Co.—McWatters & Tyson—Tom Brown’s Musical Review.

WILKES-BARRE, PA.

Plaza (First Half)—Baldwin—Saxons & Clinton—Wilton Sisters—Creighton, Belmont & Creighton—“Fountain of Love.” (Last Half)—Evelyn & Dolly—Mack & Maybelle—Bessie Le Count—Seven Honey Boys.

DANVILLE, ILL.

Lyric (First Half)—Wood’s Animals—Bertie Bradley—Mahoney—Arco Bros. (Last Half)—Wm. D. Hollis & Co.—Tiller Sisters—Betting Bettys—Rector, Weber & Talbert.

FORT WAYNE, IND.

Palace (First Half)—Julia Edwards—Fisks & Fallon—“The Slacker”—Margaret Farrell—Dale & Birch—Ellis Nowlin Troupe. (Last Half)—Evelyn & Hurl Falls—Haddon & Norman—Gardner & Revere—Medlin, Watts & Towns—“Makers of History.”

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February 27, 1918

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23

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DRAMATIC AND MUSICAL

Anglin, Margaret—Fulton, N. Y., 25-Mch. 2.
Adams, Maude—Lansing, Mich., 27; Jackson, 28; Grand Rapids, Mch. 1-2; Rochester, N. Y., 4-6.
"Among Those Present"—Blackstone, Chicago, indef.
"Blind Youth"—39th St. Theatre, N. Y., 18-23.
"Business Before Pleasure"—Eltinge, N. Y., indef.
"Boomerang"—Tremont, Boston, 25-Mch. 2.
Barrymore, Ethel—Empire, N. Y., indef.
"Brat, The"—Majestic, Boston, indef.
Cohan Revue, 1918—New Amsterdam, N. Y., indef.
"Cheer Up"—Hippodrome, indef.
"Chu Chin Chow"—Century, N. Y., indef.
"Cure for Curables"—Orpheum, Phila., 18-23.
"Cheating Cheaters"—Colonial, Chicago, indef.
"Copperhead, The"—Shubert, N. Y., indef.
"De Luxe Annie"—Princess, Chicago, indef.
Daly, Arnold—Hudson, N. Y., indef.
"Eyes of Youth"—Maxine Elliott's Theatre, indef.
"Everywoman"—Waco, Tex., 27-28.
"Fancy Free"—Garrick, Chicago, indef.
"Flo-Flo"—Cort, N. Y., indef.
"Gypsy Trail, The"—Cort, Chicago, indef.
"Gypsy Trail, The"—Plymouth, N. Y., indef.
"Going Up"—Liberty, N. Y., indef.
"General Post"—Broad, Phila., indef.
"Girl O' Mine"—Bijou, N. Y., indef.
"Girl from Broadway"—Minneapolis, Ont., 27; Oba, 28; Shekak, Mich., 1; Horn Pay, 2; Ohakami, 4; Lucy, 5.
"Garden of Allah"—M. O. H., N. Y., indef.
"Hans & Fritz"—Hillsboro, O., 27; Camp Sherman, 28; Portsmouth, O., Mch. 4.
"Happiness"—Criterion, N. Y., indef.
"Human Soul, The"—Denver, Colo., 25; Mch. 2; Cheyenne, Wyo., 4-5-6.
"Have a Heart"—Youngstown, O., 27; Canton, 28.
"Her Country"—Punch & Judy, N. Y., indef.
"Hamilton Hollis"—Boston, indef.
"Ikey & Abey" (Geo. H. Bubb)—Marion, Ill., 28.
"Jack o' Lantern"—Globe, N. Y., indef.
"King, The"—Cohan's N. Y., indef.
"Lombardi, Ltd."—Morosco, N. Y., indef.
"Lilac Time"—Cohan's Grand, Chicago, indef.
"Little Teacher, The"—Playhouse, N. Y., indef.
"Leave It to Jane"—La Salle, Chicago, indef.
"Love Mill"—48th St., N. Y., indef.
"Maytime"—Studebaker, Chicago, indef.
Mantell, Robt. Co.—Omaha, Neb., 25; Mch. 2.
"Man Who Stayed at Home"—Playhouse, Chicago, indef.
"Man Who Came Back"—Plymouth, Ind., Boston.
"Maytime"—44th St., N. Y., indef.
Mack, Andrew—Birmingham, Ala., 27; Memphis, Tex., 28; Mch. 3; Nashville, 4-6.
"Madonna of the Future"—Broadhurst, N. Y., indef.
"Music Master"—Powers, Chicago, indef.
"Man Who Came Back"—Adelphi, Phila., indef.
"Masks, The"—Lexington, N. Y., indef.
"Naughty Wife, The"—Cort, Chicago, indef.
"Oh, Lady, Lady"—Princess, N. Y., indef.
"Oh, Boy"—Casino, N. Y., indef.
"Over the Top"—Chestnut St. O. H., Phila., indef.
"Odds & Ends"—Lyric, Phila., 25-Mch. 11.
"Parlor, Bedroom and Bath"—Republic, N. Y., indef.
"Polly With a Past"—Belasco, N. Y., indef.
"Pretty Papa" (Woodhall Amusement Co.)—Hamilton, Can., 27-28; Galt, Mich., 1; Brantford, 2; Kitchener, 4; Guelph, 5.
Patton, W. B.—Winnipeg, Man., Can., 25-27; Grand Forks, N. D., 28; Mch. 1 and 2; Crookston, Minn., 3.
"Pom-Pom"—Asbland, Wis., 27; Ishpeming, Mch. 28.
"Potash and Perlmutter"—Park Sq., Boston, indef.
"Robinson Crusoe"—Syracuse, N. Y., 25-27; Rochester, 28-Mch. 2.
Robson, May—Tuscan, Ariz., 27-28; Phoenix, Mch. 1; Yuma, 2.
"Rambler Rose" (Chas. Frohman, mgr.)—St. Louis, Mo., 24-Mch. 2.
"Rainbow Girl, The"—Colonial, Boston, indef.
Skinner, Otis—(Chas. Frohman, mgr.) Topeka, Kan., 27; Witchita, 28; Pueblo, Col., Mch. 1; Colorado Springs, 2; Denver, 4-6.
"Sunny South" Company (J. C. Rockwell)—Whitneys Point, Pa., 27.
"Success"—Harris, N. Y., indef.
"Successful Calamity, A"—Wilbur, Boston, indef.
"Seventeen"—Booth, N. Y., indef.
"Sinbad"—Winter Garden, N. Y., indef.
"Seven Day Leave"—Park, N. Y., indef.
"Sick A-Bed"—Gavety, N. Y., indef.
"Tailor Made Man"—Cohan & Harris, N. Y., indef.
"Tiger Rose"—Lyceum, N. Y., indef.
"Toot-Toot"—Forrest, Phila., 18-Mch. 2.
"Under Pressure"—Norworth, N. Y., indef.
"Uncle Tom's Cabin" (Wm. Kibble)—Harrisburg, Pa., 27; Hagerstown, Md., 28; Hanover, Pa., Mch. 1; York, 2; Lancaster, 4; Coatsville, 5.
"Upstairs and Down"—Garrick, Phila., 25-Mch. 2.
"Very Idea, The"—Shubert, Boston, indef.
"Wanderer, The"—Auditorium, Chicago, 25-Mch. 11.
Washington Sq. Players—Comedy, N. Y., indef.
"Why Marry?"—Astor, N. Y., indef.
Wilson, Al. H.—Brantford, Ont., 27; Gananoque, 28; Brockville, Mch. 1; Kingston, 2; Smith, 5; Falls, 4; Perth, 5.
"Yes or No"—Longacre, N. Y., indef.
Ziegfeld Follies—Illinois, Chicago, 25-Mch. 2.
"Midnight Frolic"—New Amsterdam Roof, N. Y., indef.

STOCK

Auditorium Players—Malden, Mass., indef.

ROUTE LIST**BURLESQUE****Columbia Wheel**

Al Reeves—Casino, Philadelphia, 25-March 2; Hurtig & Seamons, New York, 4-9.
Ben Welch—Colonial, Providence, 25-March 2; Casino, Boston, 4-9.
Best Show in Town—Meriden, Ct., 25-27; Cohen's Newbury, 28-March 2; Miners, Bronx, New York, 4-9.
Burley—Gavety, St. Louis, 25-March 2; Columbia, Chicago, 4-9.
Burlesque Revue—Star & Garter, Chicago, 25-March 2; Gayety, Detroit, 4-9.
Burlesque Wonder Show—Gavety, Detroit, 25-March 2; Gayety, Toronto, Ont., 4-9.
Bon Tons—Gavety, Omaha, Neb., 25-March 1; Gayety, Kansas City, 4-9.
Behman Show—Palace, Baltimore, 25-March 2; Gayety, Washington, 4-9.
Broadway Frolics—Casino, Brooklyn, 25-March 2; Empire, Newark, 4-9.
Bostonians—Open, 25-March 2; Orpheum, Paterson, 4-9.
Follies of the Day—Empire, Toledo, O., 25-March 2; Lyric, Dayton, O., 4-9.
Hip, Hip, Hooray—Orpheum, Paterson, 25-March 2; Majestic, Jersey City, 4-9.
Howe, Sam—Gavety, Pittsburgh, 25-March 2; Star, Cleveland, 4-9.
Irwin's Big Show—Berkel, Des Moines, Iowa, 24-27; Gavety, Omaha, Neb., 2-8.
Liberty Girls—Lyric, Dayton, O., 25-March 2; Olympic, Cincinnati, 4-9.
Majestic—Empire, Albany, N. Y., 25-March 2; Gavety, Boston, 4-9.
Merry Rounders—Bastable, Syracuse, N. Y., 25-27; Lumber, Utica, 28-March 2; Gayety, Montreal, 4-9.
Million \$ Dolls—Columbia, New York, 25-March 2; Casino, Brooklyn, 4-9.
Mollie Williams—Columbia, Chicago, 25-March 2; Berkell, Des Moines, Iowa, 3-6.
Marion's, Dave—Gavety, Montreal, Can., 25-March 2; Empire, Albany, 4-9.
Maidens of America—Gavety, Buffalo, 25-March 2; Corinthian, Rochester, 4-9.
Oh, Girl—Majestic, Jersey City, 25-March 2; People's, Philadelphia, 4-9.
Puss Puss—Park, Bridgeport, 28-March 2; Colonial, Providence, 4-9.
Roseland Girls—Casino, Boston, 25-March 2; Columbia, New York, 4-9.
Rose Sydell's—Grand, Hartford, Ct., 25-March 2; Jacques, Waterbury, Ct., 4-9.
Step Lively—People's, Philadelphia, 25-March 2; Palace, Baltimore, 4-9.
Star & Garter—Star, Cleveland, O., 25-March 2; Empire, Toledo, 4-9.
Sporting Widows—Gavety, Kansas City, 25-March 2; Gayety, St. Louis, 4-9.
Social Maids—Corinthian, Rochester, 25-March 2; Bastable, Syracuse, 4-6; Lumber, Utica, 7-9.
Sight Seers—Empire, Brooklyn, 25-March 2; Park, Bridgeport, Ct., 7-9.
Sam Sidman—Empire, Newark, 25-March 2; Casino, Philadelphia, 4-9.
Spiegel's Review—Gavety, Toronto, Ont., 25-March 2; Gavety, Buffalo, 4-9.
Some Show—Gavety, Washington, 25-March 2; Gayety, Pittsburgh, 4-9.
Twentieth Century Maids—Gavety, Boston, 25-March 2; Grand, Hartford, Ct., 4-9.
Watson's Beef Trust—Hurtig & Seaman's, New York, 25-March 2; Open, 4-9; Orpheum, Paterson, 11-16.

American Wheel

American—Empire, Cleveland, 25-March 2; Erie, Pa., 4; Oil City, 5; Newcastle, 6; Youngstown, O., 7-9.
Army and Navy Girls—Gavety, Milwaukee, 25-March 2; Gavety, Minneapolis, 4-9.
Aviators—Wilkes-Barre, 27-March 2; Empire, Hoboken, 4-9.
Auto Girls—Star, Toronto, 25-March 2; Savoy, Hamilton, 4-9.
Broadway Belles—Century, Kansas City, 25-March 2; Standard, St. Louis, 4-9.
Biff, Bing, Bang—Holyoke, Mass., 25-27; Springfield, 28-March 2; Howard, Boston, 4-9.
Cabaret Girls—Star, St. Paul, 25-March 2; Duluth, 3; open 4-9; Century, Kansas City, 11-16.
Charming Widows—Cadillac, Detroit, 25-March 2; Gavety, Chicago, 4-9.
Darlings of Paris—Gavety, Baltimore, 25-March 2; Trocadero, Philadelphia, 4-9.
Follies of Pleasure—Gavety, Minneapolis, 25-March 2; Star, St. Paul, 4-9.
Forty Thieves—Olympia, New York, 25-March 2; Gavety, Philadelphia, 4-9.
French Frolics—Open, 25-March 2; Century, Kansas City, 4-9.
Gay Morning Glories—Youngstown, 28-March 2; Victoria, Pittsburgh, 4-9.
Grown Up Babes—Star, Brooklyn, 25-March 2; Gavety, Brooklyn, 4-9.
Girls from Follies—Victoria, Pittsburgh, 25-March 2; Penn Circuit, 4-9.
Girls from Joyland—Akron, 28-March 2; Empire, Cleveland, 4-9.
Girls from Happyland—Shea's, Lynn, 25-27; Worcester, 28-March 2; Olympic, New York, 4-9.
Hello Girls—Gavety, Chicago, 25-March 2; Gavety, Milwaukee, 4-9.
Innocent Maids—Empire, Chicago, 25-March 2; Ft. Wayne, 3; Majestic, Indianapolis, 4-9.
Jolly Girls—Majestic, Scranton, 25-March 2; Binghamton, N. Y., 4-5; Oneida, 6; Oswego, 7; Niagara Falls, 8-9.
Lid Lifters—Empire, Hoboken, N. J., 25-

March 2; Star, Brooklyn, 4-9.
Lady Buccaneers—Howard, Boston, 25-March 2; Lynn, Mass., 4-6; Worcester, 7-9.
Mischief Makers—Englewood, Chicago, 25-March 2; Empire, Chicago, 4-9.
Military Maids—Hudson, Schenectady, 28-March 2; Holyoke, Mass., 4-6; Springfield, 7-9.

Monte Carlo Girls—Standard, St. Louis, 25-March 2; Englewood, Chicago, 4-9.
Mile-a-Minute Girls—Oswego, 27; Niagara Falls, 28; March 2; Garden, Buffalo, 4-9.

Orientals—Penn Circuit, 25-March 2; Bristol, 4; Wrightstown, N. Y., 6-9.
Pacemakers—Savoy, Hamilton, Ont., 25-March 2; Cadillac, Detroit, 4-9.

Pat White's—Gavety, Brooklyn, 25-March 2; Poughkeepsie, N. Y., 4; Hudson, Schenectady, 7-9.

Parisian Flirts—Gavety, Philadelphia, 25-March 2; Majestic, Scranton, 4-9.

Review of 1918—Garden, Buffalo, 25-March 2; Star, Toronto, Ont., 4-9.
Record Breakers—Open, 25-March 2; Lyceum, Columbus, 4-9.

Social Follies—Majestic, Indianapolis, 25-March 2; Ft. Wayne, Ind., 3; open, 4-9; Lyceum, Columbus, O., 11-16.

Some Babes—Lyceum, Columbus, 25-March 2; Newark, 4; Kenton, 5; Akron, 7-9.

Speedway Girls—Trocadero, Philadelphia, 25-March 2; South Bethlehem, 4; Easton, 5; Wilkes-Barre, 6-9.

Tempters—Wrightstown, N. J., 27-March 2; Gavety, Baltimore, 4-9.

Penn Circuit

Monday—McKeesport, Pa.

Tuesday—Johnstown, Pa.

Wednesday—Altoona, Pa.

Thursday—Harrisburg, Pa.

Friday—York, Pa.

Saturday—Reading, Pa.

MINSTRELS

Fields, Al. G., Minstrels—Maysville, Ky., 27; Connerville, Ind., 28; Terre Haute, 12; Evansville, 3-4-5.

Hill's, Gus, Minstrels—St. Louis, Mo., 24-Mch. 2.

O'Brien, Neil, Minstrels—Ruston, La., 27; Monroe, 28; Vicksburg, Miss., March 1; Natchez, 2; Baton Rouge, La., 3; Jackson, Miss., 4; Grenada, 5.

MISCELLANEOUS

New Christy Hippodrome Shows (A. C. Jones) —Feb. 24, Mch. 2; Galveston, Tex., Alvin, 4.

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SCOTTIE FRIEDELL
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DIXIE DIXON

Soubrette

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BELLE COSTELLO

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LADY BUCCANEERS

JIM McCUALEY

CHARACTERS

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MABEL McCLOUD

Acrobatic Dancing Soubrette—Lady Buccaneers Direction, ROEHM & RICHARDS

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THE NATURAL TAD with THE FRENCH FROLICS.

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With Herk, Kelly & Damsel's PACEMAKERS

MICHELINA PENNETTI

STAR OF BURLESQUE WITH B. F. KAHN'S FOLLIES COMPANY

BERT LAHR

ECCENTRIC DUTCH

BEST SHOW IN TOWN

Signed Three Years More with Blutch Cooper

MILDRED HOWELL

WINSOME SOUBRETTE

JACK REID'S RECORD BREAKERS

BURLESQUE NEWS

(Continued from page 15 and on page 31)

PAT WHITE HAS A CLEAN SHOW THAT SHOULD WIN EASY

Pat White and his "Gaiety Girls" offered as good an entertainment at the Star last week as one would care to see. The show is fast, with no end of fun, the chorus works well and has a number of quick changes. The girls are all prettily costumed.

White could easily be christened the funniest Irishman in burlesque. His way of delivering lines and his personality, combined with his mugging, make him, without a doubt, the best Irish comedian in show business.

White has a good man to work opposite him in Walter Brown. Brown does a German character and does it well. He seems to know how to work in with White. His dialect is good and he is really funny.

Marty Pudig handles the "straight" most satisfactorily. He reads his lines nicely and "feeds" the comedians well. In fact, he has worked so long with White that it would seem strange to see anyone else there. He also dresses well and has a number of changes.

Harry Ryan is a neat juvenile who can sing and dance. He puts over his numbers with plenty of life.

Jack Thomas portrays a southern colonel, the owner of a string of race horses. He has the dialect down to a fine point.

Anna Grant, looking better than ever, heads the cast of female principals. She is seen to advantage in her numbers and several scenes. Miss Grant has an extensive wardrobe of beautiful gowns, which she knows how to wear. Her pretty figure was seen to advantage in one number she led, wearing tights.

Gene True is the prima donna. Her voice was in good shape last Thursday evening while rendering her numbers.

Sidney Hamilton, a lively soubrette, who works on the order of Mae Holden, with lots of action, has some pretty dresses. She was evidently suffering with throat trouble last week, as her voice was not very strong.

Fat White started things off with a bang by opening with "Nothing Too Good for An Irishman," assisted by the chorus. Judging by the way he put it over, the song must have come right from the heart.

The "summer house" bit had many funny situations and went over big. White, Pudig, Brown, Miss True and two chorus girls were in it.

**RUTH HASTINGS**PRIMA DONNA
FRENCH FROLICS

The "water" bit created lots of laughs, it being worked up by White, Brown, Pudig, Ryan, Thomas and a girl from the chorus.

The "burglar" bit pleased with White, Brown, Pudig, Ryan and Miss Hamilton.

Several specialties were offered in the table scene, which finished with the tapping of a beer keg. White and Brown worked up some good comedy situations during the action of this scene.

Another funny scene was the entrance to the race track, with White as the gatekeeper. Here, again, did this

median show his versatility as a laugh getter.

The betting scene at the race track, with Pudig as the bookmaker, when he paid out the imaginary money to the winners, went over well.

The boxing bout between the Misses Ball and Hawley showed plenty of action. This was followed by a fast two round bout between White and Brown, which was not alone funny, but interesting as well. Pudig was the referee and kept the boys going all the time.

(Continued on page 31)

OFFERS ENTERTAINED FOR NEXT SEASON**GEO. W. MILTON**

Character Comedian and Producer
DIRECTION, ROEHM AND RICHARDS
216 Strand Theatre Building, New York.

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Theatrical Hostelry, Cafe and Cabaret
Union Help (Member N. V. A. and Burlesque Club) Best Bet on the Circuit

STARS OF BURLESQUE**JACK CALLAHAN**

Eccentric Characters. With "Grown Up Babies." Doing Well.

PEARL LAWLER

PRIMA DONNA

BROADWAY BELLES

LETTIE BOLLES

INGENUE SOUBRETTE

DIXON'S REVIEW 1918

FAY SHIRLEY and ESTELLE COLBERT

PRIMA DONNA

INGENUE

National Winter Garden Stock.

LEE HICKMANTRAMP COMIC
Management HURTIG AND SEAMON**RUBY GREY**

100% SOUBRETTE

Restored to health and ready for season 1918-19

GRACE PALMER and WEST

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GROWN UP BABIES

HARRY BENTLEY

FEATURED COMEDIAN

WITH BILLY K. WELLS

MILE-A-MINUTE GIRLS

HALLIE DEAN

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MERMAIDA AND HER DIVING BEAUTIES

WITH LADY BUCCANEERS

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LILLIAN LIPPMAN

Prima Donna—Leads 40 Thieves Company

Olympic, New York, This Week

HARRY FISHER

and His Cycling Models. Can use Man Cyclist. Booked solid, with HELLO GIRLS.
This Week—Gaiety, Chicago, Ill.

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Featured with Charming Widows
VOTED THE MOST POPULAR WOMAN IN SHOW BUSINESS

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Singing, Dancing, Juvenile and Characters With National Winter Garden

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CHARACTER & BASSO, 2nd Season with FRENCH FROLICS—

Formerly Manager of International Four.

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STRAIGHT MAN DE LUXE Max Spiegel's Social Follies THAT TALL FELLOW

WM.F. (Billy) HARMS

EMPIRE THEATRE,

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(Member of T. B. C.)

New England States are getting coal.

RAYMO

is full of fire.

BACK TO HIS OLD LOVE—BURLESQUE LEO KENDAL

B. F. KAHN'S UNION SQUARE STOCK CO.

KAHN'S FOLLIES THIS WEEK

BENNIE SMALL

Still under the management of HURTIG and SEAMON as Feature for Season 1918-19

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AT LIBERTY
LEW LEDERER ECCENTRIC COMEDIAN
Address ROEHM & RICHARDS Strand Theatre Building, New York



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PRINCIPAL COMEDIAN—MILITARY MAIDS
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Principal Comedians, Featured with Minsky's Winter Garden Show
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Principal Comedian and Producer
“DARLINGS OF PARIS”

SIGNED FOR TWO MORE YEARS GEO. NIBLO AND SPENCER HELEN

HAPPY TRAMP
With Girls from Happyland
HAPPY SOUBRETTE
Fourth Season with Hurtig & Seamon

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With Chas. Robinson's Parisian Flirts
Vaudeville This Summer

“OH, PLEASE” LOUISE HARTMAN

PRIMA DONNA ROSE SYDELL'S LONDON BELLES

BILLY WANDAS

CHARACTERS Direction, ROEHM & RICHARDS

YOU KNOW ME FRANCIS T. REYNOLDS

Straight as They Make 'Em. With Biff, Bing, Bang Co. Dir., Roehm & Richards.

BEN HOWARD

The Singing, Dancing, Standing, Falling, Slipping, Sliding, Bumping Comedian with
BIFF, BING, BANG

WILLIAM DAVIS

A Straight Man with Every Qualification—Jolly Girls Co.
DIRECTION—ROEHM and RICHARDS.

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BOB MURPHY

Master of Ceremonies with Puss Puss Company

AL MARTIN AND LEE LOTTIE

FEATURED COMEDIAN INGENUE
MAURICE JACOB'S JOLLY GIRLS—1917-18-19-20

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Singing, Dancing and Whistling Juvenile Just Arrived with Ben Welch Show
DIRECTION—ROEHM AND RICHARDS

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FEATURED COMEDIAN INGENUE
20th Century Maids Seasons 1917-18-19

KITTY MADISON

Just Out of Vaudeville Now Soubrette with Hip Hip Hooray Girls

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SOUBRETTE MAURICE WAINSTOCK'S MILITARY MAIDS

BOB HARMON and MALCOLM SID

COMEDIAN JUVENILE
The Big Talk of “Puss Puss” Co.

HARRY (Hicky) LEVAN

DIXON'S REVUE OF 1911-12-13-14-15-16-17-18

SAGINAW, MICH.

Jeffers-Strand (First Half)—Arthur & Grace Terry—Foster & Foster—"Circus Days"—Viola Lewis & Co. (Last Half)—"The Kilties"—Tennessee Trio—LaSova & Gilmore—Ray Snow—"Zig Zag Revue."

Palace (First Half)—Alfred & Pearl—Barry & Surls—Fisher, Lucky & Gordon—Martini & Fabrini. (Last Half)—Mahoney & Auburn—Minnie Harrison.

BOSTON, MASS.

Orpheum (First Half)—Ward & Cullen—Douglas Family—O'Connor & Dixon—DeLesse Troupe. (Last Half)—Green & Pugh—Maudie Durand & Co.—Jarrow—Hazel Kirke Five.

St. James (First Half)—Ryan & Ryan—Walton & Gilmore—Leila Shaw & Co.—Willie Solar—Nettie Carroll Troupe. (Last Half)—Tokay Japse Hall & O'Brien—Glen & Jenkins—Kitty Francis Co.

BALTIMORE, MD.

Hippodrome—Sadie Sherman—Sexton & Farrell—Nat Nazaro & Co.—Gorman Bros.—Great Santell.

FALL RIVER, MASS.

Bijou (First Half)—Green & Pugh—Maudie Durand & Co.—Jarrow—Hazel Kirke Five. (Last Half)—Ward & Cullen—Douglas Family—O'Connor & Dixon—Four Danubies.

HAMILTON, CAN.

Loew's—Adams & Mangies—Norton & Norton—Parsons & Irwin—Frances Rice—Frank Farron—"Oh! You Devil."

HOBOKEEN, N. J.

Loew's (First Half)—College Quintette—Laurie Ordway—Howard's Bears. (Last Half)—Lillian Kingsbury & Co.—Brosius & Brown.

MONTREAL, CAN.

Loew's—The Parshleys—Chase & LaTour—Columbia City Four—"The Right Man"—Eddie Foyer—Merian's Dogs.

NEW ROCHELLE, N. Y.

Loew's (First Half)—Woolford's Dogs—Leonard & Dempsey—Lillian Kingsbury & Co. (Last Half)—Jeanne—"The Mollycoddle"—Fisher, Lucky & Gordon.

NEWARK, N. J.

Majestic (First Half)—Cornelia & Adelle—Flora Starr—Elliott & Mora—Bell Boy Trio—Bell & Caron. (Last Half)—Steinel Duo—Jack Reddy—Rosamond & Dorothy—Lerner, Ward & Briscoe—Julia Curtis—Glady's Taylor & Co.

PROVIDENCE, R. I.

Emery (First Half)—Tokay Japse Hall & O'Brien—Glen & Jenkins—Kitty Francis & Co. (Last Half)—Ryan & Ryan—Walton & Gilmore—Leila Shaw & Co.—Willie Solar—Nettie Carroll Troupe.

TORONTO, CAN.

Yonge Street—Two Waiters—Jim Reynolds—The Clevelanders—Jessie Hayward & Co.—Jones & Sylvester—"Grey & Old Rose."

W. V. M. A.

ASHLAND, WIS.

Royal (Last Half)—Bardell & Otto—Margie Carson—Orbasang's Cockatoos.

ALTON, ILL.

Hippodrome (First Half)—Miller & Lawrence—Roth & Roberts. (Last Half)—Duval & Simmons—Hill, Tivoli Girls & Hill.

BELOIT, WIS.

New Wilson (First Half)—The Hordes—Knight & Jackson—Allens Cheyenne Minstrels—Dale Wilson—Steve Stephen Trio.

BELLEVILLE, ILL.

Washington (First Half)—The Bimbos—Black & O'Donnell—Valadya & Nuts. (Last Half)—Carletta—De Vey & Dayton—Dan Sherman & Co.

CHAMPAIGN, ILL.

Orpheum (First Half)—Wm. DeHollis & Co.—Hallen & Goss—Rex Adams & Vera Thomas—Coleman Goetz—"Song & Dance Revue." (Last Half)—Lew Huff—Hunt & Gear—Otto Koerner & Co.—Oscar Lorraine & Co.—Asahi Japs.

COUNCIL BLUFFS, IA.

Nicholas (First Half)—Mack & Ward—Gibson & Grey—Hicks & Hart—Miller & Rainey. (Last Half)—Three Missis—Harris Hilliard.

CHICAGO, ILL.

Kedzie (First Half)—Aerial Butterflies—Hiatt & Geer—Mattice Choate—Rucker & Winfred. (Last Half)—Geo. Primrose Jr. & Boys—Jerry & Gretchen O'Meara—Will Stanton & Co.—Skelly & Heit—Vera Sabina & Co.

Wilson (First Half)—Hayatake Bros.—Harvey Devora Trio—"Money or Your Life"—Medlin, Watts & Townes—Vera Sabina & Co. (Last Half)—Julia Edwards—Mattice Choate & Co.—Kraus & LaSalle—"Quakertown to Broadway."

CEDAR RAPIDS, IA.

Majestic (First Half)—Lampkins—Ernie & Ernie—Robt. E. O'Connor & Co.—Warren & Cooley—Willie Zimmerman—Merle's Cockatoos. (Last Half)—Alexander Bros. & Evelyn—Taylor & Arnold—Bessie Harrison & Co.—"Follies DeVogue" —Chas. Olcott.

DENVER, COLO.

Empress (First Half)—Lorraine & Mitchell—Knight, Benson & Holloway—"The Wireless Girl"—George F. Hall—Swain's Cockatoos. (Last Half)—Clark Sisters—Zuhn & Dreis—Four Juvenile Kings.

DAVENPORT, IA.

Columbia (First Half)—Nip & Tuck—Peerless Trio—Happy Jack Gardner & Co.—Chas. Young—"Follies DeVogue." (Last Half)—Capes & Snow—

STEIN'S
FOR THE STAGE FOR THE BOUDOIR
MAKE-UP

VAUDEVILLE BILLS

(Continued from page 21)

Mack & Lane—"A Fireside Reverie"—Judson Cole—Robinson's Military Elephants.

DECATUR, ILL.

Empress (First Half)—"Sunny-side of Broadway." (Last Half)—Walker & Texas—Hallen & Goss—Lawrence & Edwards—Coleman Goetz—"Song & Dance Revue."

DULUTH, MINN.

New Grand (First Half)—"Four Seasons"—Craig & Meeker—Grant's Roosters—Hal & Francis. (Last Half)—Connors & Edna—Willis Hall & Co.—Tiny May's Circus.

EVANSVILLE, IND.

New Grand (First Half)—Orville Stamm—Harry & Myrtle Gilbert—Bert Baker & Co.—Jean Moore—"Electrical Venus." (Last Half)—Cummins & Seaham—Marion Gibney—Eadle & Ramsden—Ward & Lorraine—Doc Baker & His Magazine Girls.

EAST ST. LOUIS, ILL.

Erber's (First Half)—Carletta—Oscar Lorraine—Silber & North—Collins & Hart. (Last Half)—The Bimbos—Day & Neville—Danny Simmons—Gardner Trio.

FT. WILLIAM, CAN.

Orpheum (First Half)—Moore & White—Holmes & Holliston—Variety Trio—Minnie Burke & Boys. (Last Half)—"Four Seasons"—Craig & Meeker—Grant's Roosters.

FORT COLLINS, COLO.

Empress (Mar. 6)—Clark Sisters—Zuhn & Dreis—Four Juvenile Kings—Bert Draper—De Kock Troupe. (Mar. 9)—Thiesen's Pets—Rosalie Asher—Kelly & Davis—"A Night with the Poets"—Shanghai Troupe.

GREENELEY, COLO.

Sterling (Mar. 4)—Clark Sisters—Zuhn & Dreis—Four Juvenile Kings—Bert Draper—De Kock Troupe. (Mar. 7)—Thiesen's Pets—Rosalie Asher—Kelly & Davis—"A Night with the Poets"—Shanghai Troupe.

GRANITE CITY, ILL.

Washington (First Half)—DeVoy & Dayton—Harry De Vore. (Last Half)—Clover Leaf Trio—Swain's Cats & Rats.

GRAND FORKS, N. D.

Grand (Last Half)—Azelea & DeLores—Three Moriarity Girls—Six Cornellas.

GREEN BAY, WIS.

Orpheum (Last Half)—Taket Bros.—Lamey & Pearson—Arthur Rigby—"World Dancers."

HASTINGS, NEB.

Plaza (First Half)—Clifton & Dale. (Last Half)—Monarch Dancing Four—Gibson & Grey.

IOWA CITY, IOWA.

Empress (First Half)—Hicks & Hart—Hazel Leona—Kraus & LaSalle—Three Belmonts. (Last Half)—Fields & LaAdela—Luckle & Yost—Miller & Rainey—Maxime Bros. & Bobby.

KENOSHA, WIS.

Virginia (Last Half)—Van Horn & Ammen—Beaile LeCount—Argo & Virginia—Simpson & Dean—Darto & Hialto.

LINCOLN, NEB.

Lyric (First Half)—Ray & Fay. (Last Half)—Tower & Darrell.

MISSOURI VALLEY, IA.

Majestic (Last Half)—Wilbur Harrington & Chubby—Hazel Leona—Sherman & Burnett.

MASON CITY, IA.

Regent (First Half)—Holmes & Hollister—Jones & Jones—Three Misfits—Fred's Pigs. (Last Half)—Pat & Julie Levola—Benny Harrison & Co.

MOLINE, ILL.

Palace (First Half)—Story & Clark—Wilson & Wilson—Madame Marion—Benny Harrison & Co.—Travilla Bros. & Seal. (Last Half)—"Naughty Princess."

MILWAUKEE, WIS.

Palace (First Half)—Taketa Bros.—Lamey & Pearson—"The Fixer"—Briere & King—"Quakerstown to Broadway." (Last Half)—"Money or Your Life"—New Orleans Creole Band—Cheyenne Days.

MADISON, WIS.

Orpheum (First Half)—Lalla Selbini & Co.—Bruce Morgan & Betty—Jack Clifford—Hugo Lutgens—New Orleans Creole Band. (Last Half).

Income tax must be delivered no later than March 31st.

RAYMO
is not taxable, yet it is an income.

The Melvilles—Harvey DeVora Trio—"The Fixer"—Maidie DeLong—Olympia Desval & Co.

MINNEAPOLIS, MINN.

New Palace—The Larneds—Flo Adler & Boys—"Lincoln of U. S. A."—Halley & Noble—Billy Bouncers Circus.

New Grand—Three Shannons—W. B. Patton—Three Altkins.

NORTH YAKIMA, WASH.

Empire (Mar. 3-4)—Zemaster & Smith—Cook & Lillard—Howard Martell & Co.—Little Miss Foxy—Lovett & Dale—Koban Japs. (Mar. 8-9)—Arthur Davids—Wilson & Van—Gray & Graham—"Between Us Two"—Ives, Leahy & Farnsworth—Pitroff.

OAKLAND, CAL.

Hippodrome (Mar. 3-5)—Jack & Pearl Hall—Wright & Earl—Warren & Wade—Robert & Robert—McWilliams—Baldwin & Stendal—Three Lords. (Mar. 6-9)—Oliver Severa Trio—Gibson & Hall—Paul Kelli—Marcelle—"The Mayor & the Manicure."—Hodge & Lowell.

OSHAWA, ONT.

Orpheum (First Half)—Orville Stamm—Harry & Myrtle Gilbert—Eagle & Ramseth—Lorraine & Leahy—Farnsworth—Pitroff.

PUEBLO, COLO.

Princess (Mar. 3-4)—Kenny & La France—Kilby & Geneva—Cliff Dean Players—Marshall & Covert—In Vine Trio. (Mar. 8-9)—Lorraine & Mitchell—Knight, Benson & Holloway—"The Wireless Girl"—George F. Hall—Swain's Cockatoos.

PORTLAND, ORE.

Hippodrome (Mar. 3-5-6)—Neville & Brock—Ceil & Bernice—Mac O'Neill—Florence Bell & Co.—"Small Town Opry"—Seymour's Happy Family. (Mar. 7-8-9)—Annette & Morrell—Florence Calvert & Co.—Manley & Golden—Dorothy Lamb & Co.—Blondie Robinson—Alma & Co.

ROCKFORD, ILL.

New Palace (First Half)—Two Blondies—Maidie DeLong—Sam Liebert & Co.—Arthur Rigby—Olympia Desval & Co. (Last Half)—Sally Selbini & Co.—Peerless Trio—Happy Jack Gardner & Co.—Jack Dredner—Travilla Bros. & Seal.

SACRAMENTO, CAL.

Empress (Mar. 3-5)—Tiny Trio—Winchester & Claire—McLain Gates & Co.—Homburg & Lee—Larry Haggerty—Taisel & Yoshi. (Mar. 6-9)—

SEATTLE, WASH.

Palace Hipp. (Mar. 7-9)—King & Brown—Scott & Douglas—Elkins, Fay & Elkins—Celli Opera Co.—Cole & Coleman—Leach La Quinlan Trio. (Mar. 7-9)—Zemaster & Smith—Cook & Lillard—Howard Martell & Co.—"Little Miss Foxy"—Lovett & Dale—Koban Japs.

ST. PAUL, MINN.

New Palace (First Half)—Connors & Edna—Willis Hall & Co. (Last Half)—Greene & Platt—Davis & Moore—Elbridge, Barlow & Eldridge—Bernard & Lloyd—Mme. Bedini & Horses. (Last Half)—Delton, Marenna & Delton—Hagen Elton & Co.—Howard, Moore & Cooper—Godfrey & Henderson.

SASKATOON, CAN.

Empire (First Half)—Kennedy & Nelson—Gaynelle Everett & Co.—D'Lear—"Sea Rovers."

TACOMA, WASH.

Hippodrome (Mar. 3-4-5-6)—King & Brown—Scott & Douglas—Elkins, Fay & Elkins—Celli Opera Co.—Cole & Coleman—Leach La Quinlan Trio. (Mar. 7-9)—Zemaster & Smith—Cook & Lillard—Howard Martell & Co.—"Little Miss Foxy"—Lovett & Dale—Koban Japs.

TERRE HAUTE, IND.

Hippodrome (First Half)—Cummin & Seaham—Marian Gibney—Eddie & Ramsden—Ward & Lorraine—Doc Baker & His Magazine Girls. (Last Half)—Orville Stamm—Harry & Myrtle Gilbert—Bert Baker & Co.—Jean Moore—"Electrical Venus."

DO YOU SING BALLADS?
ARE YOU FROM HEAVEN?

GILBERT & FRIEDLAND

The Vernons—Johny & Wise—Allen, Carroll & Pierlot—Four American Beauties—R. F. Giles—Flying Weavers.

SAN JOSE, CAL.

Victory (Mar. 6-9)—Winchester & Claire—McLain Gates & Co.—Homburg & Lee—Larry Haggerty—Taisel & Yoshi—Tiny Trio.

SOUTH BEND, IND.

Orpheum (First Half)—Austin & Bailey—Eddie Adair & Co.—Jolly Wild & Co. (Last Half)—"Mimic World" (tab).

SPRINGFIELD, OHIO.

Majestic (First Half)—The Ziras—Rector, Weber & Talbert—"Five Fifteen"—Shaw & Campbell—Angel & Fuller—Dan Sherman, Mabel DeForest & Co. (Last Half)—"Sunny-side of Broadway" (tab)—Bertie Fowler.

SIOUX CITY, IOWA.

Orpheum (First Half)—Christie Bennett—Seven Variety Dancers—Carson & Willard—Herbert's Dogs—Aubrey & Riche. (Last Half)—The Lamplins—Clarence Wilbur—Sextette De Luxe—"Dreamland"—Paul Kleist & Co.

SUPERIOR, WIS.

New Palace (First Half)—Greene & Platt—Davis & Moore—Elbridge, Barlow & Eldridge—Bernard & Lloyd—Mme. Bedini & Horses. (Last Half)—Delton, Marenna & Delton—Hagen Elton & Co.—Howard, Moore & Cooper—Godfrey & Henderson.

ST. LOUIS, MO.

Grand Opera House—Geo. Nagahara—Nat & Flo Albert—Fred Rogers—Wilson & Larsen—Dolce Sisters—"Merchant Prince"—Hickman Bros.—Cal Dean & Co.—"Royal Gascons."

EMPEROR (First Half).

Empress (First Half)—Mack & Williams—Low Hoff—"Five Merry Maids"—J. C. Mack & Co.—Abash Japs. (Last Half)—The Ziras—Miller & Lawrence—Hoosier Girls—Silber & North.

COLUMBIA, ILLINOIS.

Princess (Mar. 3-4)—Emile Sisters—Alexandria—Montambro & Nap—Dunley & Merrill—Clover Leaf Trio—Ray & Emma Dean—Archie Nicholson Trio—"Little Miss Up-to-Date."

PARIS, ILLINOIS.

(First Half)—Foley & Massimo—Roberts & Roden—Day & Neville—Henry & Moore—Pauline. (Last Half)—Musical Fredericks—Four Buttercups—Angel & Fuller—Bob Carlin—Marmein Sisters.

ST. PAUL, MINN.

New Palace (First Half)—Connors & Edna—Willis Hall & Co. (Last Half)—Greene & Platt—Davis & Moore—Elbridge, Barlow & Eldridge—Bernard & Lloyd—Mme. Bedini & Horses.

SASKATOON, CAN.

Empire (First Half)—Kennedy & Nelson—Gaynelle Everett & Co.—D'Lear—"Sea Rovers."

TACOMA, WASH.

Hippodrome (Mar. 3-4-5-6)—King & Brown—Scott & Douglas—Elkins, Fay & Elkins—Celli Opera Co.—Cole & Coleman

BESSIE LESTER

"CHARACTER TYPES" IN SONG
DIRECTION NORMAN JEFFRIES

JOHN DELMORE AND MOORE GOLDIE
In the Supreme Comedy Novelty "BEFORE AND AFTER"

The Originators of "Behind the Scenes," our Former Vehicle in Vaudeville.

BILLY GLASON

"Just Songs and Stories"

Next week, POLI'S WATERBURY, CONN., 1st Half
WORCESTER, MASS., Last Half

HAMTREE HARRINGTON & MAUDE MILLS

Comedy, Singing, Talking, Dancing with Jass Finish

Direction, TOM JONES

IN VAUDEVILLE

MAURICE PRINCE

Now in Business for Himself

Direction—NAT SOBEL

PAUL KENO and EDNA WAGNER

TOYS FROM BABELAND

Direction—Rose and Curtis

FAIRFAX & STAFFORD

High Class and Comedy Singing, Dancing, Talking and Pianologue. Music from Grand Opera to Ragtime

Direction, LEE P. MUCKENFUSS

IN VAUDEVILLE

THE ONLY ORIGINAL BURLINGTON FOUR
In "HOKEMVILLE"

NICHOLSON, SCHILLING, WESTERMAN and DONNELLY
PERSONAL DIRECTION—JACK LEWIS—ARTHUR KLEIN

JIM MURRY & WARD LILLIAN

In Their Own Original, New Version of an Enchanted Cottage. In Vaudeville.

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THAT'S ALL SEE SAM BAERWITZ

MARGUERITE COATE
COMEDY SINGING Has Returned to Vaudeville

EDDIE KRAFFT & MYRTLE HELEN
Comedy "A la Mode" A SURPRISE IN ONE
NEW TO EAST

THE HASELTINES

Australian. So Different Comedy. Barrel Jumpers.

GRACE SEYMOUR and MARGARET FENTON

TWO GIRLS AND THE PIANO

DIRECTION—TOM CURRAN

MacKinnon Twins and La Coste

SINGING AND PIANO—IN VAUDEVILLE

MYSTIC HANSON TRIO

The Magic Man and Magical Maids

Direction ROSE & CURTIS

CHARLES BRADLEY

The Good Natured Singing Chap—Playing United Time

EVELYN CUNNINGHAM

THE GIRL WITH THE MAGNETIC SMILE

Direction MARK LEVY

CISSIE HAYDEN and LOUISE CARDOWNIE

Singing and Novelty Dancing

In Vaudeville

JACK DAVIS and MARIE ELMORE

Comedy, Singing and Talking in One ASSISTED BY JOE. Direction—Mark Levy

Smiletta Sisters

NOVELTY DE LUXE—ALF. T. WILTON

FLORENCE HOBSON and EILEEN BEATTY

TWO DIFFERENT GIRLS AND A PIANO IN VAUDEVILLE

JIM and ANN FRANCIS

A Nut Comedy Piano Act in one Direction Jack Lewis and Arthur Klein

JESSIE J.—FRANKS & ADDINGTON—RUTH

"The Surprise Girls" in Songs, Comedy, Chatter and Surprise

DIRECTION—JACK FLYNN

3 MELODY PHIENDS

GUTH, ROSS & GUTH Dir., HARRY PINCUS Voices and Instruments

TANEAN BROS. BOOKED SOLID U. B. O.
Direction, Nat Sobel

February 27, 1918

THE NEW YORK CLIPPER

29

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Burk, Chas. M.	Downs, Wm. C.	Howard, Gene	Lewis, Gene	McDonough, T.	Wilson, Sam B.
Buckingham, J. A.	De Carlo, Paul	Horne, Billy	Leoni, Harry	Walch, E. C.	
Borden, Harry & Hatlie	De Rue Minstrels	Healin, Lew	Leine, Eugene	Melton, T.	Welch, Joe
Baxter, L.	Frances, Lewis H.	Hack, Billie	Lesser, The	Nolan & Nolan	Walsh, Billy
Brooks, Irving	Glasscock, W. D.	Ingram, Francis	Loeser, Hugh A.	Sohn, Geo.	Wood, C. M.
Cutter, Wallace R.	Gilbert, Arthur	Jackson, Lawrence E.	Lee, Jas. P.	Udell, Chas. E.	Zell, Herman
Carroll, T. J.	Glick, Jos.	Lashwood, H. E.	Leahy, Buck	Weaver, Edwin	Zoellner, Carl
Clifford, Malcolm	Hamlin, Hugo	Lewis, D.	Layton, Fred		
Dove, Johnnie			MacWilliams, Jas.		

LADIES

Clayton, Lucille Carrington, Miss A. M.	Farlardeau, Doll I.	Greenwald, Doris Gray, Gracie Follett, Millie Farnworth, Bertine Gane, Dorothy	Heyer, Grace Leigh, Mabel Gibney, Sarah (pk)	Penny, Violet Pearl, Miss Billy La Golder Twins Harris, Mrs. B. Hills, Anna	Sadler, Ethel Sheldon, Bettina Princess Lolita Peterson, Miss C. Pete, Mrs. M. Ryan, Bobbie
Clements, Alice De Brion, Corinne Earl, Helen Earle, Mae			Meronay, Fannie Madore, Vivienne Nisbett, Esther		Willis, May White, Mabel C. Williams, Margaret

DEATHS IN THE PROFESSION

SADIE STEVENS, who claimed to be the only woman clown, died February 21 in this city. She was the wife of Joe Deltorelli and with him had appeared for many years with leading circuses. For the last 10 years they had been with the Ringling Brothers show. She went upon the stage when a girl appearing in extravaganzas and was prima donna with several of the productions of Henderson and Rice, having played the Prince in "The Crystal Slipper" and Gabriel in "Evangeline." A number of years ago she went to South Africa to play a vaudeville engagement and there met Deltorelli who was of the team of the Deltorelli Brothers' musical clowns.

HARRY JOHN CLAPHAM, an old time minstrel performer, died February 20 at the home of his step-daughter, Mrs. George Brownell, at Flemmingville, N. Y., near Binghamton, aged seventy-seven years. He was, in his time, connected with many of the best known minstrel companies. His wife died two years ago. Two sons and a daughter survive.

EUGENE FRASER, a well known stock actor, died February 17 in the Holy Name Hospital, Brooklyn, N. Y., from pneumonia, aged about forty-eight years. For a number of years Fraser was a member of the Corse Payton Stock Company, playing in Brooklyn and Newark, N. J. Last year he was on the road with "The Naked Truth." His last engagement was in stock at Lawrence, Mass., from which city he returned a short time before he was stricken with his fatal illness. So far as known he had no relatives in this part of the country. Services were held Monday, February 18, in Stafford's Undertaking Establishment, under the auspices of Brooklyn Lodge B. P. O. Elks.

CHARLES E. BRAMAN, a well known stock actor, died February 16 at the home of his sister in Terre Haute, Ind., from a complication of diseases, after an illness of two years. He was forty-four years of age. The burial was conducted under the auspices of the B. P. O. Elks.

SAM WILSON, in private life Kohan, died February 17 from pneumonia at the home of his mother in New York. He was a member of the team of Wilson and Rich, blackface comedians.

CORPORAL JOHN DOWNER YOUNT, for several years known to the stage as John Downer, died February 14 at Camp Wadsworth from tumor of the throat, aged thirty-eight years. The deceased was well known to the Broadway stage, having appeared here in many popular successes. His last engagement in New York was with "Arms and the Girl" at the Fulton Theatre. When the United States entered the war last year he enlisted as a private and was soon promoted to be a corporal. He was taken ill about seven weeks ago and removed to the base hospital where he remained till he died. He was a member of the B. P. O. Elks and Brother Elks at Camp held funeral services after which the body was shipped to the home of his parents in Stockton, Colo.

J. W. WALLACE, in private life Isaac W. Topping, died January 14 at his home in Morristown, Tenn., from apoplexy, aged sixty-one years. "Dad" Wallace, as he was familiarly known, began his theatrical career, in 1876, when he joined George W. Maxwell's Repertoire Co. He later organized the stock company in which Leah Koerner, now known as Marie Dressler, began her career. For a number of years he played leads in Eller's "Rin Van Winkle" Co. His last engagement was with J. W. ("Dad") Whittaker's "Governor's Pardon" Co. He is survived by his wife, five sons and three daughters.

The Rev. **FREDERICK TIMMINS**, the noted English Shakespearean scholar, died recently in London. He possessed a re-

markable memory and at the age of twenty attracted attention by reciting the whole of the play of "Hamlet" giving the speeches of every character. For years he was considered among the leading authorities on Shakespeare and a few years ago he gave proof of his absolute familiarity with the bard's writings by giving a series of sermons, on a variety of subjects, every word and phrase of which were taken from Shakespeare's works.

ALICE VANDA, wife of Willard Lee and his partner in the team of Lee and Vanda, died February 19 in Chicago, from a complication of diseases, aged twenty-seven years. She is survived by her husband, two children, her parents, a brother and a sister. Interment was made at Minneapolis.

RAY MERWIN, the vaudeville agent, died February 19 at the Deaconess Hospital, Chicago, after a two weeks' illness. Merwin was formerly associated with the Sullivan-Considine Circuit, and then connected himself with the Affiliated Booking Company, with which he continued until his death, managing the bookings of Plough, Connors and Kaufman. His widow survives. The funeral was attended by many theatrical friends of the deceased.

In memory of my dearly beloved husband, JOHN B. WILLS, died Feb. 27, 1913.
KATE WILLS.

CARL CARTER, of Carl and Dora Carter, died February 1 at the American Hospital, Chicago, from complicated throat trouble and fatty degeneration of the heart. The end came unexpectedly, as the deceased seemed to be improving.

Carter was well known. He leaves besides his widow, his father, mother, a brother and a host of friends. The remains were placed in the Mausoleum at De Kalb, Ill., the old home of the deceased.

CHARLES BARRON, for many years leading man of the stock company at the Boston Museum, died February 13 in Boston, aged about seventy-six years. He first appeared with the museum company in 1867 and in his career claimed to have played more than 500 roles. He retired from active work some years ago.

JOE M. KEMP, stage carpenter last season with "The Globe Trotters," died February 11. He had been confined in a hospital for the insane for some time.

MATILDA DAVIES, an opera and concert singer, died February 11 in St. John's Hospital, this city, from Bright's disease. Miss Davies, was a pupil of Mme. Tippet and had appeared in "Gypsy Love" and with the Aborn Opera Co.

FRANCIS McGINN, a member of the "Oh, Boy" company, at the Casino, was taken ill at that theatre the night of February 16 and, being too ill to play, was sent to his home and the role of the Judge, which he portrayed, was cut out of the show. McGinn died the following day from pneumonia. He was forty-two years of age and had been with the "Oh, Boy" company for some time. He had previously appeared in "Officer 666" and other Broadway productions. He was a member of the Friars and the Lambs. The body was removed to the Campbell Funeral Church where services were held last Monday.

KATE SARJEANTSON, an English actress died February 16 at her home in this city. She was born in Wales and made her stage appearance twenty-five years ago in London. She acted in many of the J. M. Barrie plays in the English metropolis. She came to the United States soon after the war started in 1914 with Marie Tempest's company. Her last appearance in New York was in "Rambler Rose."

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Concert Every Sunday Evening.

NAT LEFFINGWELL CO.

Theatre—Proctor's 23rd St.
Style—Comedy sketch.
Time—Sixteen minutes.
Setting—Full stage.

Nat Leffingwell and Company present a comedy sketch of rather old-fashioned construction. The "company" is a woman. The sketch is far too talky as it now stands and contains few real comedy situations.

The plot concerns an ex-husband of the woman who is constantly being held up to her present spouse (Leffingwell) as a model of deportment. The hen-pecked second husband finally turns on his wife and, returning home with a comfortable "soothe" aboard one evening, completely cures her of her habit of praising hubby number one, or any and all occasions.

Leffingwell is a capable comedian. His ability as a legitimate laugh maker is certainly worthy of a better vehicle than the one he is now appearing in. The woman is acceptable but, like Leffingwell, lacks opportunity owing to the dullness of the sketch. The act went over without any trouble at the Twenty-third Street.

H. E.

"CLUBMATES"

Theatre—Harlem Opera House.
Style—Singing.
Time—Fifteen minutes.
Setting—Full stage.

The harmony in this act is the best heard in some time, all of the four men having good voices and pleasing stage presences.

The opening represents a sitting room in a club. The men wander in and the singing starts. They have a splendid routine, giving all varieties of songs, from popular to classic. Their best thing is their rendition of the "Humoresque," to which they have supplied words. They also do some splendid harmonizing in Tosti's "Good-bye." They should cut out the solos, as none of them has a voice strong enough for such work. But, in combination, they do very well.

The act is good for most any house, as it has class, talent and originality.

P. K.

McLANE AND BRANDLIS

Theatre—Olympic.
Time—Eighteen minutes.
Setting—Full stage.
Style—Classical singing.

McLane and Brandlis, a man and girl dressed in the costumes worn in the days of '76, offer a singing turn which is entirely too long for the kind of songs they use in their repertoire.

The act opens with the man being heard off stage, after which he comes out and, with the lady, goes through a number of duets and solos. They might eliminate a number of these long drawn-out ballads and inject something with a little more life into it. The using of the word life in this connection does not necessarily imply a rag, but something that is catchy and fast. The last bit, which was done in one at the Olympic, had the man dressed as George Washington, and the two put over a patriotic finale.

At the present the act can only look for small time.

L. R. G.

BARTON, OLIVER AND MACK

Theatre—Proctor's 125th Street.
Time—Twelve minutes.
Style—Comedy singing trio.
Setting—In one.

One of the three boys plays a straight, another Italian and the third might be an Irish or just a nut character. Nevertheless, their singing is very good and their comedy likewise, although the Italian uses too many speeches in his native tongue. One Italian phrase follows the other, until it becomes monotonous. Their numbers are well selected and their voices harmonize well.

Of course, the act had to spring a patriotic finish. The way it looks now it can hope for nothing better than the small time.

L. R. G.

NEW ACTS

(Continued from page 9)

CONRAD AND FRANKLIN

Theatre—Jefferson.
Style—Singing and imitations.
Time—Twenty minutes.
Setting—In one.

This act needs a lot of working over as it has several bad spots which will stand out before the average audience, while the extreme merit of the act will pass unnoticed.

Conrad has absolutely new material and gets it over nicely. He opens with an imitation of Anna Held, David Warfield and Eddie Foy singing a popular ballad, and follows by a recitation of "Dan McGrew," done in rag time. Then he does a song dialogue between an Italian boy and a Hebrew girl which is great. From this point on, however, the act starts to deteriorate and he should either stop here, which is a good finish, or else change the entire last half. He lets his accompanist sing, which is a mistake. The accompanist can't sing, and seemed to be fussed to death at being asked. He got his song over in a weak manner and the two then danced off, Franklin all the time being out of step and looking miserable. When they get off Franklin ran back to the piano and did a solo, in order to give Conrad time to change his clothes. It takes him about five minutes, and, as the solo isn't interesting, it is practically a dead wait. Franklin then goes into the orchestra and takes the leader's baton, which he handles as though it were red hot, while Conrad comes out in Chinese attire and sings a song. It isn't worth all the time it takes. If they cut this out and make Franklin stick to his piano stool the turn is good for the big time.

P. K.

JOSEPHINE SABLE

Theatre—Proctor's 23rd Street.
Time—Twelve minutes.
Style—Songs.
Setting—In one.

Although Josephine Sable hadn't appeared upon a stage for some time, she came back strong and won her way right into the hearts of the audience at this house.

She opens her routine with a French number. The song, together with herself, is just one little bundle of life, ginger and pep. She then goes into two popular numbers. After that she announces that she will sing some of the old-time songs which she helped to make popular twenty years ago, and does them very well indeed, all being heartily received.

For an encore at the afternoon performance, Thursday, she made a brief address, saying how glad she was to be back again.

If more of our old-timers would come back as strong as Miss Sable did, vaudeville could be proud of itself.

EMERSON AND BALDWIN

Theatre—Jefferson.
Style—Burlesque magic.
Time—Eighteen minutes.
Setting—Full and one.

Two men present this act. One dresses in a tramp-dude make-up and the other is a burlesque Frenchman. They start with some fake balancing done by the Frenchman and exposed by the tramp.

Then they do a coin trick, in which the tramp, in the wings, drops the coins onto a plate, making it sound as though they fell on the stage. He exposes this by dropping a coin and running onto the stage to pick it up. Some more tricks on the same order follow, and then they go into one and do some real juggling with balls and Indian clubs.

For a finish they throw the clubs at each other with great speed and the Frenchman manages to take off his coat during the action without missing a club.

This team knows how to put their comedy over, and have a good line of stuff. They don't expose any real magic, for which they deserve credit, for this queers the game of the real magician. At the showing they kept the house laughing throughout and closed to four bows. It is a good feature for any small time bill.

P. K.

WOLF AND WILTON

Theatre—Proctor's 125th St.
Style—Dialogue and dance.
Time—Ten minutes.
Setting—Special in two.

Wolf and Warner, a boy and girl, employ a special drop depicting the Mountain View Sanitarium and surrounding territory. The man, when he enters, is on his way to the sanitarium to recuperate, and is hit with a golf ball driven by the girl.

A lot of talk then ensues about the accident, and the girl tells him that no patient ever got away from the sanitarium alive. They then sing a rheumatism number which is a winner both for its lines and the manner in which it is put over. The man then goes into a dance, after which they exit. This is a well put together turn just long enough for an act of its kind. It should go well over its present time.

L. R. G.

SNOWFLAKE

Theatre—Proctor's 125th St.
Style—Posing horse.
Time—Eight minutes.
Setting—Special.

Snowflake is the name of a horse, although it might mean anything but that. In fact, the audience was laying bets as to what the turn was. The horse, pure white, works alone and presents a number of poses, among them Peace, Cross Stretch, Leg Lock, Strangle, Revenge, Flat Head, Half Camel Stretch, The Horse's Prayer. Most of the turns are accomplished by the horse twisting its legs about its head and back bending.

The act is just long enough for its kind and presents a diversity from the usual line of vaudeville acts. It should go well on small time bills.

L. R. G.

BOBBIE AND NELSON

Theatre—Loew's Greeley Square.
Style—Singing and talking.
Time—Fifteen minutes.
Setting—Special drop.

One man works straight and the other eccentric. The comedian is one of the best on the boards, getting a laugh with every move and line.

They open with a dialogue bit, in which the comedian is about to hang himself because his girl has left him. He weeps profusely, and some of his wails would do credit to a foghorn. The straight then sings a sentimental ballad, after which they pull some more dialogue, all good, and finish with a duet. The straight has an excellent tenor voice and a good stage presence, and the comedian is a marvel. As their material is good they should get over, although there isn't enough pep to their routine to take them to the big time.

P. K.

MIKE DUNN

Theatre—Olympic.
Time—Eleven minutes.
Style—Monologue and songs.
Setting—In one.

Mike Dunn will draw a laugh anywhere upon his grotesque get up as an Italian comedian. He opens with an opera selection which is well put over. He then goes into a line of gags that are rather old, but the way in which he does it gets the audience laughing.

The way Dunn's act looks now spring should find him in an early spot on the better small time bills.

L. R. G.

CARD AND NOLL

Theatre—Loew's Greeley Square.
Style—Singing.
Time—Twelve minutes.
Setting—One and three.

This team consists of a man and woman, who open in Italian costume, the girl dressed as a boy. The man has a splendid tenor voice, while the girl sings much above vaudeville average.

They open with an aria from one of the Italian operas, given with feeling and power. The scene then switches to three, and the girl does a solo in Colonial costume. The man enters attired in the costume of the period, with white wig and so forth, and they finish with a ballad. They should be given more time, as their singing is a delight, and they don't do half enough of it. The costume bit seems unnecessary and a bad touch.

Their routine is beyond improvement, as far as it goes, but the man should add at least one more operatic selection to his repertoire. The act will go among discriminating audiences.

P. K.

BANJO AND CO.

Theatre—Olympic.
Time—Fourteen minutes.
Setting—In one.
Style—Musical.

Banjo's company consists of a ventriloquist's dummy. He opens his act with a selection on a banjo, which is very cleverly executed, after which he plays the "Rosary" on the banjo, playing it as a person would in Hawaiian style on a guitar.

The company then starts to work, and goes through some talk with the dummy, which is witty and fast, although Banjo seems to attempt to hide his features when the dummy is making the reply to his queries. At various intervals the moving of his lips was plainly visible. He finishes his turn by playing a set of bells, four in one hand and two in another, while in the dummy's hands are two each. By mechanical device the dummy also moves his arms and plays the bells.

Banjo should go well in an early spot on small time bills.

L. R. G.

KENNEDY AND ROONEY

Theatre—Proctor's 23d Street.
Style—Singing and talking.
Time—Twenty minutes.
Setting—One and three.

The act opens with the man coming out in mourning and singing a song about his dead wife. The girl comes in widow's weeds, and some dialogue about their mutual bereavement follows.

They then do a song and go into three, where there is a piano. Here the girl does a song about marriage. They illustrate this with a little scene in which the man comes in late and they have a quarrel. The man then tells a story with the assistance of the piano, striking chord for everything mentioned in his story. He keeps this up until it gets tiresome, and then the girl enters again and they dance and sing for a while.

The comedy is of the sort which will go on the smallest sort of small time, but nowhere else. The act is reminiscent of the sort of show which passed for comedy on the ten-cent time years ago.

P. K.

LEWIS AND LEOPOLD

Theatre—Practor's 125th Street.
Style—Songs and piano.
Time—Fifteen minutes.
Setting—In one, with piano.

Vaudeville holds a future for these two boys, providing that they can always get as good a selection of numbers as they have at present. Every one except the pianist's is a comedy number and well put over.

The only part of the act which might be cut is the sockless, feetless, etc., recitation. Although it may be considered new, it is being worked by almost every single or double team. The turn should be good for any time.

L. R. G.

MOTION PICTURES

MASTBAUM AND METRO SUED IN PHILADELPHIA, AS TRUST

Some Amusement Company Charges They Conspired with Exchanges to Oppress Independent Exhibitors Along Coast

PHILADELPHIA, Pa., Feb. 25.—Stanley Mastbaum, the Stanley Booking Company, of which he is the head; the Metro Pictures Corporation of New York and the Metro Pictures Exchange of Pennsylvania are defendants in a suit filed February 17 in the United States District Court by the Some Amusement Company, of this city, in which Mastbaum et al are alleged to have formed an illegal combination in violation of the Sherman anti-trust act. According to the complainant, the defendants are guilty of forming a local "movie trust" and are using illegal methods and threats against independent exhibitors who refuse to enter into negotiations with them.

Although the Some Company is cited as the complainant in the case, it is said that 167 theatres in Philadelphia, Baltimore, Washington, Atlantic City and nearby cities not under the control of the Stanley concern, are suffering annoyances and embarrassments.

The Metro Corporation, of New York, it would appear, is the producing company, the Metro concern of Pennsylvania the distributing agency and the Stanley company the booking firm.

The Some Company, which operates a number of local movie houses, declares that until December it had a direct contract

with the Metro companies to exhibit their feature pictures. In December this contract was cancelled and, shortly thereafter, it is alleged, Mastbaum advised the Some Company that he had become part owner of the stock of the Metro companies, and that future bookings of the productions would be under the control of the Stanley Company, with whom business arrangements should be made.

Mastbaum and the Stanley Booking Company, it is further alleged, had previously attempted to force the officers and stockholders of the companies operated by the Some Company to affiliate with the booking combination on penalty of being "frozen out" for refusal.

In its attempt to obtain complete control of the booking privileges, the Stanley company is said to have slandered officers of the complainant company and induced its employees to accept employment with the booking company. The Stanley company is alleged to have threatened to put the Some Company out of business.

The Court is asked to compel Mastbaum and the Stanley company to relinquish their stock holdings in the Metro corporation in as much as it is pointed out, such interests violate the Sherman law. No date has been set for a hearing.

INTERNATIONAL SUES PATHÉ

Some idea of the returns to producers of motion pictures has been revealed in the filing of a suit over the payment of war taxes, which has been instituted by the International Film Service, Inc., against Pathé Exchange, Inc.

"The Fatal Ring" yielded a profit of \$112,119.34 to its promoters during October, November and December. War taxes alone for the three months amounted to \$18,014.14, half of which the Pathé company deducted before turning over to the International its share of the profits. It is for this amount the latter is suing, contending the matter of war taxes was not mentioned in the contract and that the deduction is illegal. In October, the total receipts from this film amounted to \$84,279.02, the taxes being nearly \$6,000. The net profits were \$22,371. In November, the receipts were \$81,815, the taxes \$744. In December, the net profits were \$47,179 and the taxes \$5.19. A news pictorial for the same three months yielded a total net profit of \$43,621.95.

ASKS \$10,000 FOR ASSAULT

CINCINNATI, Feb. 22.—Charles Schaegold, merchant and moving picture theatre capitalist, filed suit yesterday against Isaac W. McMahon, of McMahon and Jackson, picture exchange operators, for \$10,000 damages, alleging assault and battery. Schaegold and McMahon are associated in the ownership of the Forest Theatre, a leading suburban house of Cincinnati. McMahon also operates The Gifts, downtown theatre.

TRIANGLE EXCHANGE ROBBED

SEATTLE, Wash., Feb. 25.—The Triangle film exchange of this city is rejoicing in the return of seventy-nine reels of film which had been stolen from the storehouse. The reels, found in an opium joint and marked "hardware," were labeled for shipment to Java. All film exchanges in the city are now taking stock to determine whether any of their films have been stolen.

HILLER AND WILK SELL FILMS

Hiller and Wilk have signed a contract with the S. A. Lynch Enterprises, whereby they will handle all the Hart, Fairbanks, Keenan and Talmadge reissues. They have disposed of some rights to the following open market operators: Boston Photoplay Company, Masterpiece Film Attraction (Philadelphia), Quality Film Company (Pittsburgh), Central Film Company (Chicago), DeLuxe Film Company (Seattle, Wash.). The S. A. Lynch Enterprises are retaining prints of the films for their own offices in Atlanta, New Orleans, Dallas, St. Louis, Kansas City and Omaha.

METRO RELEASES READY

Metro announces the following releases and dates: "The Shell Game," on March 4; "The Brass Check," on the 11th; "The Claim," on the 18th, and "Breakers Ahead," on the 25th. The Ala Nazimova feature, "Revelation," will be released following its run at the Lyric Theatre, New York.

MARGARET MAYO RESIGNS

Margaret Mayo has left the scenario department of the Goldwyn Pictures Corporation and will devote her time to the musical comedy, "Rock-a-Mye Baby," now in rehearsal. The play is a musical comedy version of Miss Mayo's farce, "Baby Mine."

SELZNICKS BACK FROM FLORIDA

Mr. and Mrs. Lewis J. Selznick, who have been spending several weeks at The Breakers, Palm Beach, in company with Norman Talmadge and her husband, Joseph Schenck, returned to New York on Monday.

METRO GETS "PALS FIRST"

Metro has acquired the film rights to another recent Broadway success. They have bought the rights to "Pals First." Harold Lockwood will be seen in the leading role.

HOLDS "KNOCKERS" NIGHT

The Screen Club last week held a knockers' night, the purpose of which was to provide entertainment for the members at one another's expense.

To begin with, a King was selected by lottery, the first one being Roland Blaisdell. Jack Leslie was first on the program, and his rendition of an old-time song met with hearty applause. Jim Lackaye was next and told an excellent story. Dan Mason told several very good ones also, after which the story telling and "knocking" became general.

The idea of the "knocking" was to see how many Kings could be throned and de-throned during the night and the members got lots of fun out of it. About 11 o'clock refreshments were served, after which the men took to singing and harmonizing, the affair breaking up about 12:30.

TO RE-ISSUE DREW PLAYS

Albert E. Smith, president of Vitagraph, has decided to reissue all of the Vitagraph-Drew comedies it has made. The following are the dates and names: "Their First Quarrel," March 11; "A Telegraphic Tangle," the 18th; "His Wife Knew About It," the 25th; "Following the Scent," April 1st; "The House Cure," 8th; "The Deceivers," 15th; "Beautiful Thoughts," 22d; "All for the Love of a Girl," 20th; "The Story of the Glove," on May 6th; "Fox Trot Finesse," 13th; "The Mysterious Mrs. Davey," 20th; "Rooney's Case," 27th; "Romantic Reggie," June 3d; "A Case of Eugenics," 10th; "When Two Play a Game," on the 17th.

ROTHAPFEL BOOKS PARAMOUNTS

The Rialto and Rivoli theatres, two of New York's leading picture houses, have, with one exception, booked all Paramount and Artcraft features up to April 8th. At the Rialto, the following will be seen, beginning with this week and following till the schedule is finished: "Eve's Daughter," "One More American," "Sunshine Nan," "The Whispering Chorus" and "The Family Skeleton." The Rivoli will show the following, using the same schedule: "Huck and Tom," beginning with the fourth of March, and following in order, "Headin' South," "Wild Youth," "Love Me," "The Bluebird" and "Naughty Naughty."

PERRIN TO HANDLE PUBLICITY

Dwight Perrin, who assumed charge of the Goldwyn publicity forces when Kenneth McGowan resigned that position to become production manager for the firm, has been appointed the official head of the publicity department, with full authority.

PETROVA'S TO BE EXPLOITED

A special service bureau has been established by Petrova Pictures to take care of the growing demand among exhibitors for the film and its proper exploitation. The work of this bureau will be to exploit these pictures properly throughout the country.

MARINES HONOR ROTHPFEL

Because he made such a success of the showing of "The Unbeliever," in which the United States Marines are seen, at his Rivoli Theatre, S. L. Rothapfel has been presented by them with their colors and a silk American flag.

WROTE PETROVA STORY

The next starring vehicle for Madame Olga Petrova, "The Great Star," is the work of George Middleton, who wrote "Polly of the Circus." He created the leading role of the picture especially for Madame Petrova.

SAWYER AND LUBIN BUY RIGHTS

Sawyer and Lubin have bought the rights for New York of "Mother," the McClure feature de luxe, in which Elizabeth Risdon is starred.

FILM FLASHES

"Molly Coddle," with Franklyn Farnum, is the April 1st release of Universal.

On March 25th the Universal will release "The Wine Girl," with Carmel Myers.

Herbert Rawlinson will be seen in "Brace Up," which Universal will release March 18th.

R. M. Simril, formerly a salesman with General Film Service, has been appointed manager of the company's Atlanta branch.

Monroe Salisbury and Ruth Clifford will be seen in "The Heart of the Desert," to be released on April 8th by the Universal.

The titles of two of the King-Bee comedies, "The Barber" and "The Prospector," have been changed to "His Day Out" and "The Stranger."

J. Stuart Blackton announces that he will never make another foot of film in the East but, in future, will produce his pictures in California.

John Collins has written a story, entitled "The Night Riders," which will be the next film vehicle for Viola Dana. The Metro Corporation will produce it.

Billie Burke returned to New York last week from Florida, where she spent two weeks making interior scenes of "Let's Get a Divorce," her next Paramount film.

Four of the big episodes of "A Romance of the Underworld," in which Catherine Calvert is being starred by Frank A. Keeney, were shown last week, upon completion in the Biograph studio.

Alice Joyce will shortly be seen in a new picture called "The Song of the Soul," in which the famous bronze doors that guarded the entrance to Richard Canfield's gaming house, will be used.

Mrs. Ethel Blum Kaufman, widow of Joseph Kaufman, the Famous Players-Lasky Film Co., is named sole heir to the estate of her husband, which is about to be probated. Mrs. Kaufman is also named sole executrix.

Francis Joseph Belcher, who was a pioneer in the small picture theatres of New York, but who retired several years ago, died February 20 at the Polyclinic Hospital. He was a brother of Frederick E. Belcher, the music publisher.

Albert E. Smith, president of the Vitagraph Company, announces that "New York or Danger Within," the patriotic feature which the company is making in co-operation with the New York State Defense Council, will be completed within a week.

President Wilson, members of his cabinet, of both houses of Congress, of the Diplomatic Corps, were invited by the Famous Players Corporation to a showing last Thursday afternoon in Washington of a pictorial review of "The Son of Democracy."

The Western Import Company has made arrangements with Daniels and Wilson, music publishers, to release a song called "Mickey," and dedicated to Mabel Normand. The refrain will be used as the music score for the production of the same name.

Geo. M. Cohan wrote a song called "Life is a Funny Proposition After All."

What two words fitted

RAYMO

FILM NEWS BOILED DOWN

Billie Burke, in "Eve's Daughter," heads the Paramount release list for March.

Edith Storey, Metro star, is scheduled to shortly begin work on "Treasure" for Metro.

Al. Green is the new assistant director to Marshall Neilan, who directs Mary Pickford.

"It Pays to Exercise," scheduled for release on February 24th, has been changed to March 10th.

The latest Douglas Fairbanks feature, "Headin' South," is finished. It was written by Allen Dwan.

C. G. Kingsley has been appointed manager of the Cleveland exchange of the General Film Company.

Mary Pickford has started work on "M'liss," which is to follow "Amarilly of Clothes Line Alley."

Captain Robert Warwick is safe in France, according to a cablegram received by relatives recently.

Frank Losee will be seen in the production of "The Reason Why," that will feature Clara Kimball Young.

The Gardiner Syndicate has purchased the distributing rights to King Bee comedies for the state of New York.

Oscar Apfel, the director, has joined the ranks of the World Film directors and is now working with Kitty Gordon.

Tom Moore, popular portrayer of "good fellow" parts, has been placed under a long time contract with Goldwyn.

Milton Sills will support Clara Kimball Young in her next picture, "The Reason Why," replacing Conway Tearle in the cast.

Maurice Tourneur, the French director, has been chosen to direct Marguerite Clark in "Prunella," her next Paramount picture.

Peggy Hopkins, of the Ziegfeld Follies, has been engaged to play a vampire part in a new spectacle which Roal Walsh is directing.

Mutual releases for the week of March 4th are: "Powers that Prey," the first issue of the "Screen Telegram," and "Waltzing Around."

Irvin Willat will direct Charles Ray in his next Paramount picture, due to the fact that Victor Schertzinger is taking a vacation.

Edward Sloman, director of Mary Miles Minter features, has been granted a four weeks' vacation, upon completion of his latest film.

Alfred Whitman will be seen in a new western feature when he finishes work on "A Texas Romance," written by Cyrus Townsend Brady.

Two Triangle features on the release list are "Innocent's Progress," which is now being edited, and "Smoke," which is in the same condition.

Louis Bernstein returned to Los Angeles last week, taking with him several new ideas for King Bee comedies which he will prepare on the way.

A. S. Kirkpatrick, who went on a tour of exchanges for Mutual, says that the fuel embargo increased the business of the company one-third.

The title of the Dorothy Phillips' production which will be released as a special feature has been changed from "Her Fling" to "The Risky Road."

Billie Burke's latest Paramount picture, now in the process of construction, is called, "Let's Get a Divorce." It was written by John Emerson and Anita Loos.

The Fontenelle Film Company will release all future two-reel comedies made by the King Bee Company, featuring Billy West, in the states of Iowa and Nebraska.

"The Accidental Honeymoon," with Captain Robert Warwick and Elaine Hammerstein, will be distributed by Harry Rapf, through the Producers and Exhibitors Affiliated.

Lillian Walker, the "Dresden China Girl," who recently organized her own company, will, after a short rest, begin work on her first independent starring feature.

A. I. Shapiro, manager of the Detroit exchange of Goldwyn Pictures, has resigned his position because he is subject to the draft and expects his call any minute.

Universal releases for the week of the 11th, are: "Beauty in Chains," "Ambrose and His Widows," "The Mystery Ship," a Finlay nature picture, and the Animated Weekly.

W. K. Productions announces that it will shortly release a series of Bessie Barriscale features, under the same plan that it is using in exploiting the Hart features.

Bert Lytell, stage and picture star, will hereafter, be seen in Metro pictures, having signed a long term contract with that firm. His pictures will be released with the All-Star Brand.

Olive Thomas is at work making "The Siren in the House," in five reels. In the cast will be Wallace McDonald, William V. Mong, Claire McDowell, Lee Phelps and Ray Griffith.

The Moberly Index, a newspaper in Moberly, Mo., has decided to give a "Seven Swans Party," similar to that given at Convention Hall, Kansas City, but on a smaller scale.

Belle Bennett, who recently finished an engagement at the Morosco Theatre, Los Angeles, has returned to the screen and will be seen in a forthcoming seven-reel Triangle feature.

Verne Harden Porter, an author on the Triangle staff, has removed from the house formerly used by Jack London and other famous writers, to a more modern place, with more comfort.

General Film announces the release of a new series of "O'Garry Stories," the first of which is "The Return of O'Garry," in three reels. Ned Finley and Marion Henry play the leading roles.

William J. McKenna, who wrote "Has Anybody Here Seen Kelly?" will compose the musical score of "The Crucible of Life," a state rights feature which Sawyer and Lubin are handling.

In the cast appearing with Dorothy Phillips in "The Risky Road" are William Stowell, Juanita Hansen, George Cheshboro, Edwin Cecil, Joseph Girard, Claire DuBrey and Sally Starr.

Universal Film Co. has in its current issue of the Animated Weekly, the last pictures taken of Vernon Castle. It will make a special print of these pictures and present them to Mrs. Castle.

Producers and Exhibitors Affiliated have on their list of features "The Accidental Honeymoon," "The Passing of the Third Floor Back," "The Struggle Everlasting" and "The Window Opposite."

Following the release of "The Sea Panther," with William Desmond, the star will begin work on "The Honorable Bill," an English society drama, in which he will be seen with Gloria Swanson.

William S. Hart has finished "The Tiger Man," his latest Paramount picture, which follows "Blue Blazes Rawdon," and is at work on a new one, as yet unnamed, written by G. Gardner Sullivan.

Edmund Breese, now appearing in "Why Marry," will shortly be seen in a new Harry Raver state rights feature called "The Master Crook," in which Alma Hanson plays the leading female role.

"Powers that Prey" will be the next Mutual release starring Mary Miles Minter. In the supporting cast will be Alan Forrest, Clarence Burton, Lucille Ward, Emma Kluge and Harvey Clark.

Ann Little, who appears opposite Wallace Reid in "Marcel Levignet," has returned with the company to California, where the final scenes are to be taken. Donald Crisp is directing the production.

Winifred Allen, a well known ingenue of the films and a featured player in many Triangle pictures, has retired from screen work, following her recent marriage to Lieutenant Lawrence B. Sperry, an aviator.

King Bagot, film star, will be seen in a new Universal comedy called "I'll Fix it," to be released March 11th. Other comedy releases by the same firm are "At Swords' Points," on the 4th, and "Whose Zoo," unannounced.

"Dona Perfecta," a Spanish novel, has been adapted by Universal and will be released under the name of "Beauty in Chains," with Ella Hall in the stellar role. In the cast will be Emory Johnson, Gretchen Lederer, Ruby Lafayette, Winter Hall, Harry Holden, Maxfield Stanley and George McDaniel.

Work on "The Lion's Claws," the next Universal serial, has been started. In the cast will be Marie Walcamp in the leading role, and Edwin August, Ray Hanford, Thomas Lingham, Nigel De Brilliere, Harry Von Meter, Alfred Allen, Frank Lenning, Charles Brindley, Sam Polo, Rex De Roseilli, Gertrude Aster, Leonard Clapham and Sam Appel.

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"CAPTAIN OF HIS SOUL"

Triangle. Five Reels.

Released Feb. 10.

Cast.

Ebenezer Boyce.....Walt Whitman
 Rollins.....Jules Fiquet
 Horace Boyce.....Wm. Desmond
 Henry Boyce.....Charles Gunn
 Martin.....Jack Richardson
 Myra.....Mitsi Gould
 Reggie Van Fleet.....Eugene Corey
 Annette De Searcy.....Claire McDowell
 Annette's Husband.....Percy Challenger
 Mammy.....Lucretia Harris
 Story—Dramatic. Deals with brother love. Written by Eleanor Talbot Kincaid. Produced by G. P. Hamilton. Features All-Star Triangle cast.

Remarks.

Ebenezer Boyce owns the Boyce automatic pistol works. His sons, Horace and Henry, persuade him to retire and get a manager. Martin, the agent of a Wall street gang of crooks, gets the position.

Boyce then discovers his duplicity and, in a rage, is seized with heart failure and dies. The sons learn the cause of their father's death and vow to kill Martin.

Later, the body of Martin is found near some bushes. Each thinks the other killed him, and they separate.

Some time later, Henry, the younger brother, falls ill in California and sends for Horace. They still think each other murderers and when they find out that both love the same woman there is a scene in which Henry accuses his brother of committing the crime. But Mrs. De Searcy, Martin's rejected mistress, confesses, and all ends well. Henry, in repentence, giving way to his brother for the hand of the girl they both love.

The idea in this picture is a bit theatrical, but, on the whole, the picture will pass muster. The work of all concerned is very good.

Box Office Value.

Two days.

"THE SONG OF SONGS"

Paramount. Five Parts.

Cast.

Lillian Kardos.....Elsie Ferguson
 Stephen Bennett.....Cecil Fletcher
 Dick Laird.....Crawford Kent
 Senator Calkins.....Frank Losee
 Mrs. Kardos.....Gertrude Berkley
 Ph. Bennett.....Robert Cummings
 Ann Merkle.....Corrine Uzell
 Mr. Atwell.....Charles Wellesley
 Mr. Kardos.....Henry Leone
 Story—Comedy Drama. Written by Edward Sheldon. Produced for Paramount by Joseph Kaufman. Features Elsie Ferguson.

Remarks.

Lilly Kardos is the daughter of a musician and inherits his temperament. Left parentless in her youth, she shifts for herself until we find her a saleslady in an antique shop.

Senator Calkins, a rounder, falls in love with her and makes her his wife. Ann, the Senator's housekeeper, is the victim of one of his "affairs," and determines to revenge herself by separating the couple. Laird, who loves Lilly, has been trapped by Ann into forcing his way into Lilly's boudoir. Calkins finds them, and the inevitable happens. Laird and Lilly then live together, but are not man and wife.

Stephen, a youth, falls in love with her and wants to marry her. His uncle, in order to prevent it, gives a party at which he forces Lilly to get drunk and then, when Stephen sees what has happened, he leaves. Lilly tries to kill herself, but Laird proposes to her, and she accepts, finally finding "The Song of Songs" she was searching for.

The picture is not exceptional, but is entertaining throughout. The "drunk" scene might have been left out, as an audience does not like to see a woman degraded through drink. The photography and direction are good. The roles are all well taken care of.

Box Office Value.

One day.

FEATURE FILM REPORTS**"FROM TWO TO SIX"**

Triangle. Seven Parts.

Released Feb. 17.

Cast.

Alice Stevens.....Winifred Allen
 Howard Skeele.....Earle Fox
 John Stevens.....Forrest Robinson
 Baron Wiederholz.....Robert Fischer
 Madame Elsa.....Margaret Greene
 Richard Skeele.....Clarence Handside
 George Worth.....Charles B. Wells
 Story—Comedy. Written by Arthur Stringer. Produced for Triangle by Albert Parker, under the supervision of Allan Dwan. Features Winifred Allen and Earle Fox.

Remarks.

John Stevens has an invention that will destroy submarines and which the United States Government is testing. Madame Elsa, a spy, posing as a department of war representative, steals important documents concerning it, but forgets her seal skin coat, in the pocket of which is the address of the spy headquarters. Alice, Stevens' daughter, goes out to recover the plans.

In the same hotel with the spies live two wealthy young people, whose parents are trying to force a marriage between them. They object, however, and Howard, one of those concerned, in trying to escape from the hotel, finds himself in the spies' room, where he overhears their plans. Alice, entering the rooms of the head of the spy system, is assaulted and Howard puts the men who attack her out for the count. He then shows Alice where the papers are.

In return, he asks her to marry him, for, if he is not married by four o'clock, he will be disinherited. She refuses and he takes the papers from her, telling her she will get them back when she marries him. She does so and they hurry back to her father, when all ends well.

This is an excellent comedy, well produced and acted. Winifred Allen does well as Alice, and Earle Fox does his usual light comedy work.

Box Office Value.

Full run.

"DODGING A MILLION"

Goldwyn. Five Reels.

Cast.

Jack Forsythe.....Tom Moore
 Arabella Flynn.....Mabel Normand
 Ragin.....Armand Cortes
 Signor Rodriguez.....J. Herbert Frank
 Clerk.....Bruce Biddle
 Story—Comedy. Written by Edgar Selwyn and A. M. Kennedy. Produced for Goldwyn by George Loane Tucker. Features Mabel Normand and Tom Moore.

Remarks.

Arabella inherits a large fortune from her aunt in San Salvador. Jack Forsythe is the son of a corset king, and the laugh of New York because of it. He and Arabella meet, and fall in love with each other.

Their meetings are always interrupted, however, by the intrusion of Rodriguez, a silent Spaniard, who is always watching them. Whenever Arabella wants to do anything she always finds a letter giving her advice and warning.

There is an accident in Arabella's room, and Jack, passing by, sees it, and imagines that Arabella has been trying to use him as a means for making money. So he breaks with her.

The clerk who has charge of the bequest of which Arabella was the beneficiary, has made a mistake in the amount and, thinking he has given it to the wrong party, creates the impression that Arabella is an impostor and an adventuress. Arabella, in real trouble at last, sends for Tom, who comes post haste, and everything is straightened out to the great satisfaction of all concerned.

Box Office Value.

Full run.

"KEITH OF THE BORDER"

Triangle. Five Parts.

Released Feb. 13.

Cast.

Jack Keith.....Roy Stewart
 Hope Waite.....Josie Sedgwick
 Christi McClaire.....Josie Sedgwick
 Black Bart.....Herbert Cills
 Bill Scott.....Pete Morrison
 General Waite.....Wm. Ellingford
 Story—Western. Written by Randall Parrish. Produced for Triangle by Cliff Smith. Features Roy Stewart.

Remarks.

Jack Keith, a ranger, has earned the hatred of Black Bart because of his constant vigilance and persistency in running down his band of bandits.

Bart's band, however, commits a murder on the dessert and fixes the blame on Keith, who is arrested. He escapes from the cell where he has been confined, and hides in a cabin in the mountains, where he meets Hope Waite, who has been sent there by Bart after he had stolen her fortune.

Keith explains his predicament to her and enlists her aid in getting back the papers. They succeed, but Bart kidnaps the girl, and Keith, together with the sheriff's posse, starts out to get her back. Keith arrives first, and there is a fight. The sheriff, when he gets there, brings Hope's father and all ends well.

The story is entertaining, for it is light and snappy, with a good fight that brightens things up a great deal. The roles are well handled, Roy Stewart doing his usual good work as Keith, and Josie Sedgwick appearing well in a dual role. The support is excellent, as is the photography and direction.

Box Office Value.

One day.

"THE SHUTTLE"

Select Pictures. Six Parts.

Released February 25.

Cast.

Bettina Vanderpoel.....Constance Talmadge
 Rosalie Vanderpoel.....Edith Johnson
 Reuben Vanderpoel.....E. B. Tilton
 Mrs. Vanderpoel.....Helen Dunbar
 Sir Nigel Anstruther.....George McDaniel
 Lord Mount Dunstan.....Albert Roscoe
 Penzance.....Thomas Persse
 Story—Dramatic. Adapted from the novel of the same name by Margaret Turnbull and Harvey Thew. Produced for Select Pictures by Rollin Sturgeon. Features Constance Talmadge.

Remarks.

Constance Talmadge, as Betty Vanderpoel, goes to visit her sister in England. The latter has married Sir Nigel Anstruther, who believes he has a letter in her handwriting which would compromise her in an action for divorce. As a result he forces his wife to sign over the right to her income from her millionaire father and enjoys life, while his wife, son and home are neglected.

Betty finds these conditions existing when she arrives, and forthwith has the place renovated. This cheers up her sister, who is living in abject fear of her husband. Betty meets another lord, who has a dilapidated castle on the adjoining grounds, and who is busily engaged helping his epidemic stricken tenantry back to health.

Sir Nigel plots to ruin Betty, but is foiled by her quick wit, and finally traps her, only to be foiled by Lord Dunstan, the neighboring member of royalty. Sir Nigel then tries to get a divorce, but is advised against it, and falls to his death, stricken by apoplexy, while Betty marries Lord Dunstan, and every one is happy.

The picture lacks conviction in the filmization of the story and drags at times. The acting is excellent and the photography splendid.

Box Office Value.

One day.

"THE SHOES THAT DANCED"

Triangle. Five Reels.

Released March 3.

Cast.

Rhoda Regan.....Pauline Starke
 Mrs. Reagan.....Anna Dodge
 Mother Carey.....Lydia Yeomans Titus
 Harmony Lad.....Wallace MacDonald
 Stumpy Darcy.....Dick Rosson
 Mamie Conlon.....Anne Kronig
 Wedge Barker.....Edward Brady
 Hogan.....William Dyer
 Story—Dramatic. Written by John Morris. Produced for Triangle by Jack Cunningham. Features Pauline Starke and all star cast.

Remarks.

The Harmony Lad, so called because of his good voice and love for music, is the leader of an East Side gang. There is a murder, and the police try to make him turn stool pigeon, but fail. Rhoda, a glove counter girl, is in love with the Lad and makes him go straight. He gets work as a cabaret entertainer, giving the gang leadership over to Stumpy.

The Lad gets a vaudeville engagement and is about to start on his tour when there is another murder. Hogan, a detective who dislikes the Lad, watches for him at a masquerade, which is an annual event in the neighborhood. Rhoda, realizing that unless she leads Hogan on, the Lad will lose his opportunity, lets Stumpy, who is with her, go the limit. A report reaches the Lad that she has paid attention to Stumpy, and he rushes to the city to find out. He sees her kissing Stumpy, and denounces her. Learning later, however, that she has been instrumental in causing Stumpy's arrest, and saving his own career, the Lad asks forgiveness and all ends well.

The story is based on the gang terrorism that reigned in New York some years back and is interesting throughout. There is the right amount of comedy to relieve the story. Pauline Starke does some good work as Rhoda and Wallace McDonald, as the Harmony Lad, is excellent.

Box Office Value.

Two days.

"HEIRESS FOR A DAY"

Triangle. Five Reels.

Released March 3.

Cast.

Helen Thurston.....Olive Thomas
 Jack Standing.....Joe King
 Spindrift.....Eugene Burr
 Old Hodges.....Graham Petrie
 Mrs. Standing.....Lillian Langdon
 Grace Antrim.....Mary Warren
 Mrs. Rockland.....Anna Dodge
 Story—Romantic comedy. Written by Henry Albert Phillips. Produced for Triangle by Jack Dillon. Features Olive Thomas.

Remarks.

Helen Hodges, a manicurist, is in love with Jack Standing, a young millionaire, who is tired of the fast set in which he moves. Her grandfather, a multi-millionaire, leaves her a bequest of \$1,000 when he dies. Her cousin, Spindrift, inherits the bulk of the fortune.

Rumor soon gets it, though, that Helen is the richest heiress in the city and she, believing that she has inherited her grandfather's wealth, promptly begins to live the part. She finds, though, that she has only \$1,000 and, when her cousin offers to help her, she accepts.

Helen, finding herself confronted by her creditors, pawns her jewels in order to pay them off. Spindrift, angry that she has ignored his attentions, informs the society set in which Helen had been moving that she is penniless. Jack, learning of this, determines to make Helen his wife at once. News then arrives that Helen is the sole heiress, her cousin having broken the terms of the will. Her fortune and sweetheart restored, all ends well.

Box Office Value.

One day.

News condensed so that he who runs may read

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Advertisements not exceeding one line in length will be published, properly classified, in this index, at the rate of \$10 for one year (52 issues). A copy of The New York Clipper will be sent free to each advertiser while the advertisement is running.

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Edward Doyle, Attorney, 421 Merchants Bank Bldg., Indianapolis, Ind.

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937 Bryant.

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VENTRILIOQUIST FIGURES.

Ben Hobson, 201 West 144th St., N. Y. C.

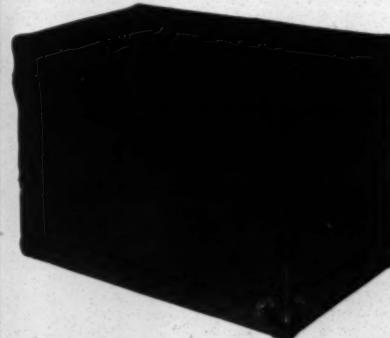
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